The Instrumentalist

The Magazine for School Band and Orchestra Directors

VOLUME II NUMBER 2

NOVEMBER-DECEMBER, 1947

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600 DIRECTORS CAN'T BE WRONG!
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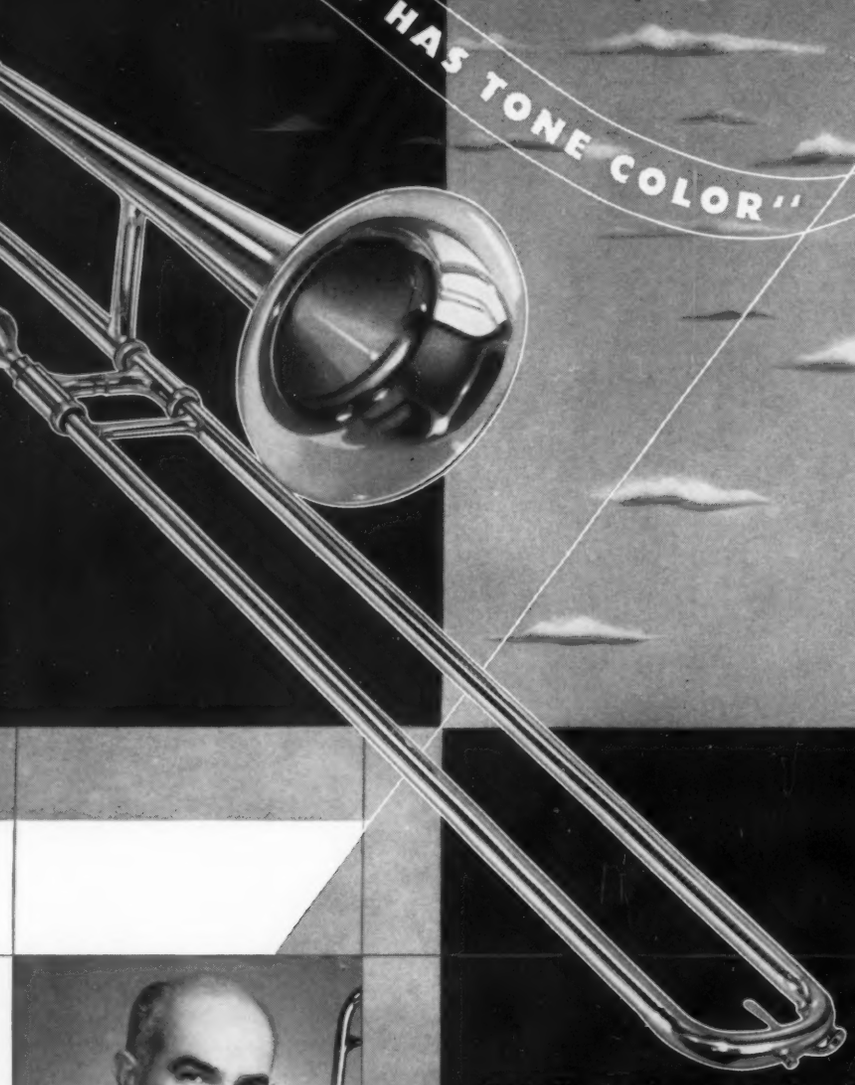

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PETRILLO SIGNS

James C. Petrillo, president of the American Federation of Musicians (AFL) has agreed to allow students to appear on educational radio programs. The agreement is reported to have been signed with Dr. H. C. Hunt, president of the American Association of School Administrators, and Luther A. Richman, president of the Music Educators National Conference.

THAT NEW FLUTE

In our last issue we discussed a proposed new flute which has such simplicity and economy of construction without losing any of the vital characteristics of the real Boehm flute as to recommend its manufacture for school use. (September, p. 29).

A considerable volume of mail from our readers may be taken as an indication that something might be done to put this flute into production. Ed Armstrong of the W. T. Armstrong Company of Elkhart, Indiana, writes:

"Not only are we sympathetic toward your flute idea, but we are also extremely interested in anything which may further the cause of the flute and flute playing. So much so that we are going to make up a sample of this new flute and send it to you as soon as time permits — which should be within the next six or eight weeks."

The flute which The INSTRUMENTALIST has proposed has no low C and C♯ keys (seldom used by young players), two joints instead of three, no movable head joint cork, eliminates the seldom used trill keys, does away with the almost ornamental Bb lever key, and has marks to enable the beginner to line up the sections perfectly.

If you would like to see this flute on the market, send a post card saying "New Flute—Yes" to The INSTRUMENTALIST, Box 512, Glen Ellyn, Ill.

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If you change your address, notify us before December 1. Both old and new addresses must be given, together with your new position. The INSTRUMENTALIST cannot replace copies sent to your old address. Magazines cannot be forwarded unless you supply your postmaster with postage for re-mailing.

The Instrumentalist

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The Association for the Advancement of Instrumental Music

It is the duty of the Advisors to assist in formulating the policies of the Association, especially those affecting The INSTRUMENTALIST. Suggestions for the improvement of the Magazine and the general promotion of instrumental music may be made through your nearest board member, or to the editors.

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600 DIRECTORS CAN'T BE WRONG!

Urge Reform in Nomenclature of Parts— Demand Full Score and More 2d and 3d Clarinet Parts

CHESTER C. TRAVELSTEAD
Lexington, Kentucky

The INSTRUMENTALIST is proud to present this, one of the most outstanding examples of practical research that has been brought to our attention. The implications of this study are far-reaching. The validity and reliability of the findings are beyond reproach.

It is the purpose of this magazine to serve the teacher of instrumental music and the welfare of instrumental music. In our efforts to achieve our goal we shall continue to stress the importance of research and we shall give recognition to the best examples brought to our attention.

MANY problems still face us in the field of music for bands. In recent years there has been some improvement, but certain very important items have been completely ignored or neglected by both the band directors and publishers. It is with some of these problems that this survey was concerned.

A preliminary questioning during the summer of 1946 created an enthusiastic response among both publishers and directors. A more extended study was carried out during the winter and spring of 1947. In an attempt to get a consensus of opinion concerning various practices, trends and possible changes relative to the publishing of music for band, a questionnaire was sent to 1008 band directors, instrumental instructors, and supervisors of music. Over 600 of these were filled out and returned by representative men and women in all parts of the nation.

The questionnaire submitted to these directors is printed in an adjoining column. The summary of their answers follows each question.

ANALYSIS OF VOTING

I. Nomenclature of Parts

The four different listings given were those most commonly used by various publishers. It is deplorable that there exists such a variety of names for clarinet and cornet parts. In spite of some improvement in recent years, there is still no accepted and commonly used method of naming parts. Perhaps the most widely used method employed in recent years is (3) as listed in this question.

It will be noted, however, that three times as many directors voted for method (2) as for any other method. In fact, more voted for method (2) than voted for all other methods combined. Written comments indicated that most directors disapprove of using the word "Solo" in naming the clarinet or cornet parts. They maintained that the word is completely ambiguous and irrelevant. These are not "solo" parts at all—merely 1st, 2d, and 3d parts in the harmony structure, and should be called just that.

Some publishers are still using method (1), while many more use method (3). Others use the preferred method (2), and it is predicted that soon all publishers will use this simple and logical way of naming the clarinet and cornet parts.

Another very unfortunate practice on the part of many publishers is that of using one method for naming the cornet parts and another for naming those of the clarinet. For example, a certain publishing firm calls its three clarinet parts Solo B♭ clarinet, 1st B♭ clarinet, and 2d B♭ clarinet, while it labels its cornet parts Solo or 1st B♭ cornet, 2d B♭ cornet, and 3d B♭ cornet. Another firm uses: Solo or 1st B♭ clarinet, 2d B♭ clarinet, 3d B♭ clarinet, and the same for the cornets.

Further variation is defended by a third firm: "We think the B♭ clarinets in Full or Standard Band sets, either quickstep or concert size editions, should stand Solo or 1st B♭ clarinets, 2d B♭ clarinet, 3d B♭ clarinet. Just so often, however, the 2d and 3d B♭ clarinets will be found together in one part, or else a 4th clarinet is tied in with the 3d. The first mentioned is the best arrangement and most universally used. In the Full or Standard set we prefer the B♭ cornets thus: Solo B♭ cornet (conductor), 1st B♭ cornet, 2d and 3d B♭ cornets."

It can easily be seen that there is a need for standardization. Perhaps publishers can be persuaded to accept the preference of those who use their music. It is possible that pressure of opinion may eventually have its effect. Directors from all over the nation have voted 3 to 1 for the simple "1st, 2d, 3d" method. Using it would remove much confusion, misunderstanding, and inconvenience.

In the (b) part of this question the directors were asked if they thought the same method should be used in naming the cornet parts. The vote here was nearly unanimous in the affirmative, 93.9% of those filling out the questionnaire voting that the cornet parts should also be called simply 1st, 2d and 3d. The wisdom of the directors in requesting a simple, logical, and consistent method of naming the clarinet and cornet parts is to be commended.

II. More 2d and 3d Parts

In their answers, the directors showed a definite demand for more 2d and 3d clarinet and cornet parts in the full band arrangement.

More parts are needed for the marching band than are needed for the concert band. Most publishers take no cognizance of the difference, and continue to issue the same number of parts for both. The number of parts demanded for either group is greater than that now issued by most publishers.

In the (b) part of this question 98.3% of the directors asserted their willingness to pay more for arrangements containing these extra parts. It was hoped by most of them, however, that an increase in price would not be necessary. Rather it was believed that these extra parts could be substituted for some less used parts, such as the E♭ clarinet, treble clef trombone, and E♭ horn.

I (a) Which of the following methods of naming clarinet parts do you prefer?

	Replies Favoring		Replies Favoring
(1) Solo B♭ Clarinet 1st B♭ Clarinet 2nd B♭ Clarinet	3.6%	(3) Solo or 1st B♭ Clarinet 2nd B♭ Clarinet 3rd B♭ Clarinet	19.8%
(2) 1st B♭ Clarinet 2nd B♭ Clarinet 3rd B♭ Clarinet	57.4%	(4) Solo B♭ Clarinet (optional part for advanced players) 1st B♭ Clarinet 2nd B♭ Clarinet 3rd B♭ Clarinet	19.2%

(b) Would you also apply the above answer to *Cornet* parts?
Yes, 93.9%, No, 6.1%

II (a) For your band, how many 2nd and 3rd clarinet and cornet (trumpet) parts would you like supplied in the full band arrangement?

	For Concert Band Music		For Marching Band Music	
Average	2nd clar. 3	2nd cornet 2	2nd clar. 5	2nd cornet 4
	3rd clar. 4	3rd cornet 2	3rd clar. 5	3rd cornet 4

		Yes—%	No—%
(b)	If the number of these parts is larger than that usually furnished in a full band arrangement, would you be willing to pay slightly more for this full arrangement if it contained these parts?.....	98.3	1.7
III (a)	Do you advocate that extra parts be written for *B♭ Trumpets* in addition to the *Cornet* parts?....	49.9	50.1
	Directors who have over 50 members in their bands	89	11
	Directors who have less than 50 members in their bands	22	78
(b)	Do you advocate that special parts be written for Fluegelhorn?	27.1	72.9
	Directors who have more than 50 members in their bands	35.8	64.2
	Directors who have less than 50 members....	18.3	81.7
IV	Do you advocate publication of E♭ Clarinet parts?	37.7	62.3
	Directors who have more than 50 members....	60.6	39.4
	Directors who have less than 50 members....	29.4	70.6
V	If the instruction books and band music would be available so that the Cornet would sound as written (written B♭ instead of C as now) would you use them? (See March, 1947, Instrumentalist)	42.5	57.5
VI (a)	Do you consider it advisable (and would you pay for it if it were available) for the publishers to *print full scores on* all numbers for band except standard marches and novelties?.....	93.5	6.5
(b)	Do you consider it advisable to publish full scores on *all numbers for band including standard marches* and *novelties?*	58	42
VII	We are now paying for both E♭ and F horn parts. Would you be willing to do without the E♭ part if this meant either a reduction in price or a corresponding increase in the number of 2nd and 3rd clarinet or cornet parts?.....	67	33
VIII (a)	If you use single B♭ French horn, would you like to have a separate B♭ horn part?.....	40.7	59.3
(b)	What is your opinion in regard to using the single B♭ French horn?	(see article)	

III. Cornet and Trumpet Parts

It is apparent from the results of the voting that the instrumentation for the small band is one problem, that of the large band another. A larger proportion of trumpet parts for the large band is necessary to give color and brilliance to the brass choir. On the other hand, the small band usually does not have the players or the correct distribution of cornetists and trumpeters to warrant the use of additional trumpet parts.

Fluegelhorn

The vote on the fluegelhorn indicates that most directors of large *and* small bands do not need special fluegelhorn parts, although here again the demand and need for them are shown to be greater in large bands.

IV. E♭ Clarinet

As with the fluegelhorn, so with the E♭ clarinet. Many of the larger bands use them, while the smaller ones do not.

(Other differences of instrumentation not treated in this questionnaire such as the oboe, bassoon, and alto clarinet should be considered in the same light. This matter of differences in instrumentation is a subject worthy of further study and serious consideration.)

V. Non-transposing Cornet

The matter of transposition versus non-transposition was treated at length by Traugott Rohner in the March-April and May-June, 1947, issues of The Instrumentalist. In spite of the revolutionary aspects involved, 42.5% of our 600 directors voted affirmatively. Over two-fifths of them would like to simplify the cornet music so as to have it sound as written.

VI. Full Scores

Exactly 93.5% of the directors voting *want and will pay for full scores on all numbers for band* except standard marches and novelties. Yet there still continues a stream of ineffective, inadequate, and unwanted condensed scores and "lead" sheets!

The writer considers this matter one of the most important items in the entire survey, and is gratified that the nation's directors have expressed themselves thus emphatically. In fact, 58% of them would like to have full scores on *all* music for band *including* standard marches and novelties.

(Continued on next page)

Publishers are already beginning to respond to the demand. They are for the idea if they can sell it. Full scores are expensive to print. If the extra cost cannot be overcome by a sufficient number of sales, they cannot continue the practice.

Publishers and directors agree that full scores are most helpful and desirable in the training and conducting of a band or orchestra. We quote from the sales manager of a prominent publishing firm: "As of the first of this year (1947) we are publishing full scores on all new band compositions with the exception of standard marches. This would have been done at a much earlier date had the demand for full scores been greater."

The director of the educational department of another leading publishing firm says: "The entire music publishing industry is striving toward the goal of publishing full conductor's score for all band publications."

Several other firms have expressed similar opinions. Let us now quote some directors in this connection:

"Definitely yes. For large bands it is most helpful, eliminates 'guessing' as to who has the parts."

"I find it very difficult to use a piano-conductor part. Some are almost impossible. Players are much more careful if they know that the conductor has access to each part, and much rehearsal time is saved."

"In my opinion *elementary* band and orchestra music should always have a full score in the set of parts. The director who leads these groups needs a score as much as for the more advanced groups."

"Both pedagogically and musically the use of the full score is a necessity."

Let's have full scores!

VII. E♭-B♭-F Horn Parts?

The problem of horn parts has become more acute with the increasing use of the single B♭ French horn. We have the E♭ alto or mellophone, the single French horn in F, the double horn in F and B♭, and now the single horn in B♭. Providing parts for all these instruments is not easy. It is certainly not plausible to write and publish separate parts for each. The cost would be prohibitive. So it remains to be decided which part is best for general use.

Some think that separate parts should be written for the alto horn, maintaining that French horns should not play alto parts, and vice versa. So again we have a controversy; but 67% of those voting would like to have the E♭ horn part eliminated.

VIII. What French Horn?

All of 40.7% of the directors using the single B♭ French horn want a separate part for this instrument. They believe that the transposition from an E♭ or F part is too difficult for young, inexperienced players in school bands. On the other hand, 59.3% of the directors have taught their players to make this transposition and do not want a separate part. The problems involved here are closely connected with those brought out in question VI. The whole horn and alto section must be considered jointly before arriving at any worth-while conclusions. (This subject, too, needs further study and consideration in order to arrive at an understanding of the problems involved).

Answers to the (b) part of this question show that opinions and knowledge of the single B♭ French horn vary from complete ignorance to enthusiastic endorsement. (Most directors do not use the instrument.)

Following are typical comments:

"Obsolete instrument! Should not be used."

"The B♭ horn is most practical."

"Am prejudiced in favor of B♭ horns, as I own one, and have played it in the Louisville Philharmonic since 1937."

"I play a single B♭ horn in College Symphony. I feel that my teacher was misguided, and *do not* recommend such an instrument. If a single horn is used, the F is preferable."

"We always use B♭ horns. We haven't actually used F horns for about 10 years. The 4 and 5 valve B♭ horns are the horns of the future."

The only conclusion to draw about the single B♭ French horn in the face of this evidence is that directors should investigate its possibilities and advantages. More needs to be known. A period of several years may be required for this evaluation.

Of this much, however, I am convinced: We should have reform in the nomenclature of parts, more 2d and 3d parts, and more full scores.

NOTE — The INSTRUMENTALIST would like to have all readers who have not voted in this survey send a post card or letter registering their opinions saying merely, for example: "Survey, November, VI (b) YES," with or without comment, on any of the above matters concerning which you have urgent convictions.

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Mr. Administrator——

DISCIPLINE RECONSIDERED

"We are inclined to think of discipline in the narrow negative sense of external pressure and force, as that which restrains, curbs, punishes, or keeps in line. It might be more helpful, however, if we were to think of discipline positively as one of the most important emergents of civilization, as order, system plan, or civilizing arrangements that should be emotionally accepted by the individual. Positively considered, discipline then comes from within and characterizes much or most of one's behavior.

"There is no freedom without bondage . . . No adolescent would have difficulty in understanding that the game has its rules and that only when each individual plays the game according to its rules is the team free to play. . . .

"Children do not characteristically yearn to become civilized. They do not wish to be ordered, trained, disciplined. . . . In short, they are reluctant to discipline themselves.

"We can help the child during his growth from savagery to citizenship (1) by our own example, if the example is one of willing acceptance; (2) by timing, if we are careful not to apply rules before the child is able to live according to them; (3) by understanding, if we take time to talk things over with him in advance."

—John B. Geisel, *School and Society.*

WANT MORE MONEY?

Many school men just now are wondering if they would be better off financially in some other field. The grass is always greener—.

We think the best way to raise our incomes is raise the standards of the profession by encouraging the most promising talent to enter it, after having trained thoroughly for it. When a band director says to a top-notch pupil "Have you ever considered going into the teaching of band?" the effect may be far-reaching.

Doctors, lawyers, business men and tradesmen have done pretty well for their own callings by various methods of selection and screening. The best recommendation of a profession is the conduct and attitude, as well as the competence, of people in it.

The Challenge

The successful band or orchestra director must be able to:

Translate the musical score and all its symbols at sight,
Teach all the instruments as if he were a master artist of each,
Sell good music to a generation satiated with jazz,
Maintain discipline and quiet when every student possesses an effective noise maker,
Hold the interest of both the beginner and the advanced student in the same group,
Be intellectually and emotionally responsive to every sound produced,
Analyze a teaching problem instantly,
Develop sound fundamentals without losing the students' interest,
Select music which is ideally suited to the group at all times,
Organize as well as the general of an army,
Develop the baton technic of a symphony conductor,
Have the wisdom of Solomon and the patience of Job,
Teach with the enthusiasm of youth mellowed with age,
Officiate with the efficiency of a business executive,
Inspire, provide entertainment, and enrich life!

. . . . this is the challenge to the music director.

"The average life of an instrument is about ten years. Through depreciation most instruments lose about 25% of their value during the first year, about 10% during each of the following four years, and about 7% for each year thereafter."—L. A. Buckton, *College and University Bands,* New York: Teachers College, Columbia University, 1929, p. 80-82.

"It would be fruitless to debate the relative merits of the band and orchestra; they are fundamentally different. The orchestra has been described as feminine, the band as masculine; the one as warm, enticing, delicate, graceful, intense; the other martial, virile, boisterous, rollicking."—Theodore Normann, *Instrumental Music in the Public Schools,* Philadelphia: Oliver Ditson Company, 1941, p. 190.

TRANSFER OF LEARNING?

A survey of 364 high schools showed that only 5% of high school Latin students continue Latin in college.

Psychologists have shown that the fastest way to learn the English language is by studying English directly and not by attacking indirectly through Latin. A clarinetist learns faster by studying the clarinet than by devoting half of his time to something else. To be sure, there is a transfer of learning in both of these cases, but why teach a subject for its transfer value?

Let the language major students study Latin, or even Greek; but let *all* students learn music, which requires no transfer, is an end in itself, and

REPEAL EXCISE TAX!

Our readers are urged to write their Senators and Congressmen on the subject of the repeal of the excise tax on musical instruments. The House Ways & Means Committee is in possession of an extensive brief on this subject recently submitted by William A. Mills, as executive secretary of the National Association of Music Merchants.

This brief proves that a large majority of the musical instruments sold are purchased for educational purposes. Write your members of Congress in your own language and stress the fact that musical instruments are largely tools of education.

Urge your Congressmen to support legislation, immediately following the convening of Congress, to eliminate the tax on musical instruments as quickly as possible.—P.T.M.

VOCATIONAL GUIDANCE

The George-Barden Vocational Act of 1946 permits use of federal funds for stimulating guidance services for all children in public schools.

A good many schools have some form of vocational guidance and administer some form of vocational tests; but most music tests for aptitude, interest and guidance are administered by the local music director, if any. Now and then adequate music tests are administered as a part of the general vocational guidance service.

DEVELOPING the BRASS SECTION

HOWARD W. DEYE
Supervisor, Pendleton, Oregon

NO MAN can become an expert performer on all band instruments. Neither can he expect to know all the fine points, as used by artists in playing and teaching.

Then where does that leave the perplexed individual who must, without assistance, develop capable performers for his band, and possibly his orchestra also? Of course he can study the methods of successful teachers. But this process soon leads to the accumulation of a number of conflicting theories concerning the teaching of each instrument.

Consider the brass section of the beginning band. The teacher's first problem is one of guidance: how to avoid making a potentially fine tuba player into a mediocre cornetist. Once the instruments are assigned, how should he begin? Should he teach the prospective brass artist to vibrate his lips first, using only the mouthpiece, and postpone use of the tongue until a later date? Or should he give the student the instrument at once, and teach him to use the tongue at the first lesson?

Perhaps some of the answers can be found in the following statistical table. The numbered statements were submitted to prominent brass soloists, symphony performers, and directors. The scores give a composite picture of their opinions.

Questions	Answers Yes	No
1. Thin lips are generally best for cornet and horn, although heavier lips are not necessarily detrimental.	22	9
2. Thickness of lip is of little importance for trombone and tuba players, although heavier lips usually result in better tone quality.	27	5
3. A medium size mouthpiece with medium depth cup is best for the average high school student.	31	3
4. Heavier lips do not necessarily require a larger mouthpiece.	30	1
5. The first aim of the beginner should be to develop controlled vibration with the mouthpiece alone.	22	12
6. Much practice with mouthpiece alone is necessary for beginners and very helpful to the embouchures of advanced players. Every brass player should be able to play melodies with ease, using only the mouthpiece.	19	14
7. Use of the tongue may be entirely ignored for a few weeks, until the beginner's embouchure has been fairly well developed.	14	20
8. In development of vibration or buzz (without use of the tongue) the sound "P" may be used, but the lips should remain close together.	17	13
9. Lip slurs are essential in developing strength and flexibility of embouchure.	33	1
10. The use of long tone practice, playing with even volume and crescendo and diminuendo, is essential to embouchure development.	33	1
11. Number (10) should not be overdone with beginners.	34	0
12. Interval studies, scales, and chords, with a variety of articulations, have an important place in embouchure development.	33	1

Summary

The scores in the table do not tell the whole story. This article would not be complete without the following summary of the comments made by the experts who answered the questions.

1-2. Thin lips may sometimes be an advantage to cornet and horn players, but the shape of the lips is the determining factor. A freely vibrating edge is essential. Reasonably even teeth are necessary; dental attention is sometimes advisable.

E. C. Moore warns against the harelip and the upper lip with an inert pendant lobe. He says, "The edge of the lip when smiling should be straight."

Herbert L. Clarke said, "Levy had thick lips. Kryl has thick lips. One of the greatest tuba players I ever heard had thin lips. The size of their lips had little to do with their success."

3-4. The mouthpiece should fit the embouchure and the instrument bore, and the choice depends on how the instrument is to be used. A shallow cup favors the high register, but the tone suffers, especially in the low register, if the cup is too shallow.

A large mouthpiece requires greater lip strength and lung capacity; thickness of lip is not the determining factor. The rim of the mouthpiece should fit comfortably. A wide rim may be helpful for thick lips.

5-6. About 35% favor the use of the complete instrument from the start. They seem to think that mouthpiece practice is a waste of time.

The 65% majority believe that the beginner should first learn to produce a tone on the mouthpiece alone. Many would teach him to produce controlled vibration without even a mouthpiece. Some advocate mouthpiece practice for advanced students.

The "vibration" method of teaching brass beginners is based on the fact that the tone is produced by the vibrating lips; that tone control is lip-vibration control. A common practice is to start the first lesson with an explanation of

breathing, embouchure formation, and mouthpiece placement. The student is not allowed to use the instrument until he can control the pitch over a limited range, and without pressure. When this is accomplished, he may use the instrument for a part of his practice period to sustain interest, but the mouthpiece practice is continued until he can produce a clear tone.

7-8. Some teachers ignore the use of the tongue for a *few days,* until lip "buzzing" has become automatic. If the student is instructed to sustain the sound of the letter "P", he usually learns to produce lip vibrations with comparative ease. He does it first without mouthpiece, and then with mouthpiece.

Use of the tongue at the start may cause complications, but when the lips are vibrating freely, addition of the tongue for the attack is a simple matter. It is sometimes easier to prevent excess pressure by this approach. This method is practical even if the instrument is used at the first lesson.

9-12. We may consider the vote unanimously in favor of these four statements. In every case, the lone dissenter approves with qualifications. Most of the comments warn against excessive use of any exercise that tires the student or causes him to lose interest, and several caution against the danger of using pressure.

The principal value of lip slurs is to develop flexibility and tone control. One teacher suggests that only wide slurs should be used, because narrow slurs encourage pressure.

Frank Young says, "Lip slurs are one of the very best ways of developing tone and control, and should be practised by everyone, no matter how well trained. Their importance cannot be overemphasized."

Long tones are mainly valuable for developing control and beauty of tone. Slow, legato melodies will, to some extent, serve the same purpose and are more interesting. Interval studies are the best exercises for developing strength. They should be played slowly and accurately, avoiding pressure.

Coda

In conclusion, a word of advice from the pen of Herbert L. Clarke.

"The foundation is the same for all: scales, intervals, and exercises to acquire control of the muscles of the lips, tongue, and fingers. Wind control is ninety-eight per cent of correct wind instrument playing from the flute to the tuba.

"As a boy, I tried to use common sense wherever it would fit, since there is a reason for everything, and experimented on all theories with little result. I found that where practicability and theory did not coincide, theory was the 'bunk'. There are no rules in cornet playing. Every cornet player I ever saw or knew played differently."

MUSIC EDUCATORS NATIONAL CONFERENCE

Detroit, Michigan

April 17 - 22, 1948

SOLO BAND AND ORCHESTRA INSTRUMENT RECORDINGS

At the request of our readers, we are submitting herewith a list of typical or most recent recordings of band and orchestra solo instruments. For this list The INSTRUMENTALIST is indebted to Miss G. Josephine Airy, Educational Department, RCA Victor. The numbers given apply to RCA records.

Violin:	He;re Kati (Hubay), O, Come to Me (Balakereff) Mischa Elman....11-9423
Viola:	Allegretto in the Style of Boccherini (Kreisler), Solfeggietto (K.P.E. Bach-Primrose), Tambourin (Rameau-Kreisler) William Primrose....10-1098
'Cello:	Adagio and Allegro from Organ Concerto in G. Minor (Handel-Feuermann) Emanuel Feuermann....18154
Double-Bass:	No Recording
Flute:	Soliloquy for Flute and String Orchestra (Bernard Rogers), Joseph Mariano with members of Eastman-Rochester Symphony Orchestra in Album....M-802
Piccolo:	No Recording
Oboe:	Rhapsody for Oboe and String Orchestra —The Winter's Past (Wayne Barlow), Robert Sprenkle with members of Eastman-Rochester Symphony Orchestra in Album....M-802
English Horn:	Dido's Lament—When I am Laid in Earth (Purcell-Barbirolli), Soloist with Philharmonic-Symphony of New York in Album....M-533
Clarinet:	Serenade for Clarinet and Strings (Homer Keller), Rufus Arey with members of Eastman-Rochester Symphony Orchestra in Album....M-802
Bass Clarinet:	No Recording
Bassoon:	American Dance for Bassoon and String Orchestra (Burrill Phillips), Vincent Pezzi with members of Eastman-Rochester Symphony Orchestra in Album....M-802
Contrabassoon:	No Recording
Trumpet:	Bugle Calls of the U. S. Army—Harry Glanz 27675, 27676
Cornet:	No Recording
French Horn:	Concerto for Horn and Orchestra—No. 3 in E flat Major, K447 (Mozart), Aubrey Brain with BBC Symphony Orchestra in Album....DM-829
Trombone:	No Recording
Tuba:	No Recording
Saxophone:	No Recording
Orchestra Bells:	Minuet (Gluck), Minuet (Mozart) William Reitz....20440
Xylophone:	Gavotte (Mozart), Gavotte (Gretrey) William Reitz....20440
Drums:	No Recording

STRING clinic

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BORNOFF

THE BEGINNING VIOLIN CLASS

GEORGE BORNOFF
Teachers College, Columbia University

SPECIALISTS in music education today acknowledge the need for introducing accelerated violin teaching methods that embody an instructive procedure easily adapted to elementary string classes in the school system.

Teachers chief complaint is that many traditional methods of training beginning violinists have not proved efficacious when basic muscular controls and coordination have not been well established by the end of the first year.

The most logical pedagogical approach is to introduce and utilize all basic movement patterns from the earliest stages. Primary objectives are muscular control and coordination for full, round tone production. This freedom of playing is acquired, not through a mechanical process which entails drill work and strain, but rather through a tendency toward a true feeling for the violin with seemingly difficult mechanics minimized as much as possible.

A first step in the procedure is to show the students how to draw a sonorous tone which is solid and firm yet having a certain amount of flexibility.

Free Forearm Action

The tone produced by the class must be solid and round, but soft and pure. How can this be attained quickly? By developing a free forearm action and full, sweeping strokes. This immediately implies that the pupil will learn to hold his bow firmly in his fingers but retain a flexible wrist and forearm. To avoid complications it is advisable to disregard wrist development. Simply concentrate on a full stroke from nut to point using the extreme ends of the bow. This will automatically develop in the class a free bow arm and eliminate unnecessary pinching and pressing.

Main objectives of the first lesson will be to show the class how to hold the bow firmly in the fingers and to gain control of the right arm for good tone production. It is recommended that a note pattern be used whereby the students are required to play with full sweeping strokes on all open strings for a prolonged period without pause.

The class will use straight forearm action with flat wrist throughout, but any mention or demonstration of wrist action in the bowing is best avoided since the wrist movement is a refined process which requires considerable skill and when introduced in the early stages often leads to insecure tone production.

To draw a solid tone, firmness (not flabbiness) is essential in the fingers. Since the wrist movement is not mentioned, but full bows required, the class unconsciously will begin to develop full, sweeping bow strokes.

Open String Cycle

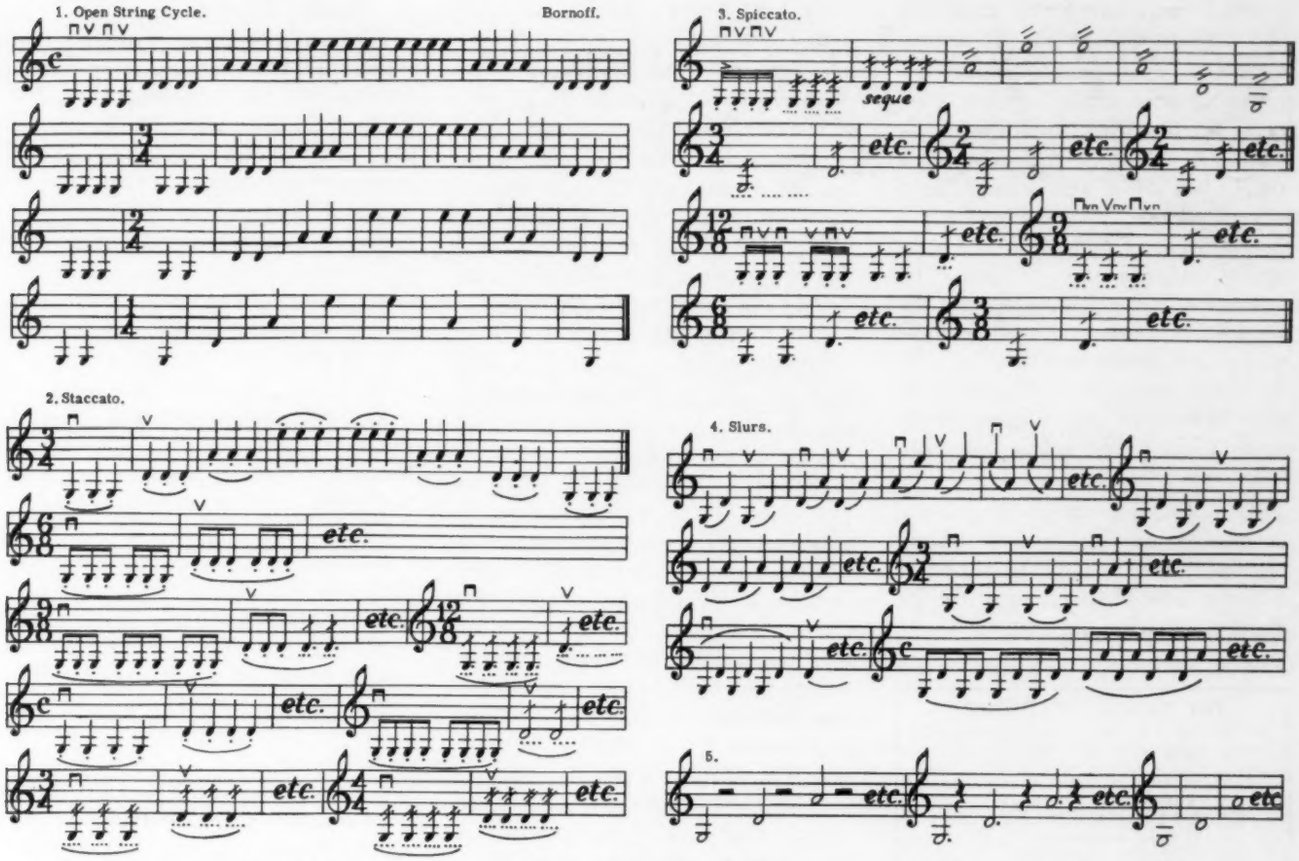
The open string cycle is an organized pattern designed to be used as a beginning exercise and a basis for the introduction of staccato and spiccato, double notes and slurs, all of which will be used in the second and third lessons. The simplicity of the cycle formula is quickly and easily learned by the class, provides for a widening attention span, and enables the teacher to observe and check individual positions, arm levels and bow grips while the class is playing.

Detached Strokes, Full Bows

Use the full sweeping bow stroke with reiterated notes on all strings in cyclic form as it will utilize the inherent rhythmic sense in the child and his love of quick movements. The timid player may be encouraged to play with more abandonment; while the demonstrative child will express himself very easily on the violin, and in this instance it may be necessary to suggest more control and refinement of playing.

The pattern of the open string cycle is as follows: The class will play four times over on each string (GDAE) and four times back on each string (EADG), then three times over on each string, and three times back, two times over and two back, and finally once on each string over and back. This completes the cycle. Play cycle without stopping. Students will count aloud as they play. Make certain of accuracy. Go through several times without stopping. Keep concentrating on the cycle form all the time. That gives greater attention span. Use all of the bow. See example No. 1.

Staccato

When the class has the initial bowing process fairly well under control using full sweeping bow strokes through the medium of the open string cycle, the staccato bowing will be introduced, normally, in the first or second lesson. Staccato bowing is extremely valuable for the development of good right arm control.

Staccato may be described as a quick, straight stroke with a dead stop, allowing no release of pressure on the bow and no wrist or finger movement. Demonstrate it with two stops in a bow. Then proceed to triplets with three stops in a bow; quadruplets, with four stops in a bow, and increase the number of stops progressively with the students counting and performing the open string cycle rhythmically. Allow the class to use quick, natural movements, using all energy they desire and fast as they will providing, they count carefully, use full bows, and maintain correct positions. Do not mention the wrist; concentrate on the forearm. Flabby fingers on the bow will cause a release of pressure every time the bow is stopped. Explain to the class that the pressure on the bow must be the same throughout its whole length. This applies to all staccato bowing irrespective of the number of notes played in one bow. A demonstration to the class of the effect achieved when staccato notes are played will accomplish much more than theoretical explanations. It is extremely important to insist on a complete stop. Try to solidify the bowing in such a manner as to cause the bow to cling firmly to the strings throughout its length.

Staccato Mastered Easily

Practicing conscientiously at different speeds, the student will find that the problem of staccato can be mastered quite easily in the early stages of development. Instruct the student as to the benefits derived from this form of practice. Under no circumstances should the exercises be assigned without full explanation of the purpose and nature of the work. The student needs to be fully aware of the objectives desired in order to practice intelligently and to achieve best results from his work.

Introduction of staccato in the earliest stages is most important as it develops firmness in the fingers and solidity in tonal production. The class should be required to play the open string cycle with staccato bowing using the following number of stops to a bow on each string: 3, 6, 9, 12; 4, 8, 12, 16, and at the same time the class should learn to count as the triplets and quadruplets are introduced in the various patterns. See Example No. 2.

Spiccato

The controlled spiccato bowing played at the frog is an essential aid to beginning students for quick, effective bow control, and it is best to introduce this fundamental bow stroke as a part of the second lesson. The instructor may demonstrate the stroke, using about two inches of bow close to the frog, playing well accented triplets and quadruplets. Firmness of the fingers on the bow is stressed, and (as with the staccato) no wrist or finger motion is used. Emphasis on ability to control the bounce with the hand at various speeds and with different well accented rhythms will aid the class in the production of a crisp bounce. Rhythmical playing is important in the early stages and will be emphasized throughout the training.

As soon as the class can use the spiccato bowing in triplets and quadruplets on all strings, it may be applied to the open string cycle in the manner of Example No. 3.

Double Notes

The elementary string class will gain relatively firm control of detached bowing, staccato, and spiccato bowings playing on single strings within a few lessons, as they concentrate throughout on the cycle form. Double notes may be introduced next using the three bow levels over and three back (GD, DA, AE,) (EA, AD, DG). Instruct the

class to hold the bow firmly. Play with moderate bow speed on the two strings.

The class must maintain steady control of the bow, producing clear, even tones. Set the two strings in equal vibration by drawing the bow in a straight line across both strings to hold an even contact. The class will watch the vibrations of the strings and practice for relatively equal oscillations by adjustment of the bow stroke. For the best tonal effect the width of the oscillations are maximum. Use of full bows will sustain continuity of tone and evenness on double notes. Work carefully for a full round tone, and more refined bow control.

Staccato double notes will give the class the first opportunity to play strong tones on the violin and they will begin to feel a more vital control of the instrument. Practice on staccato double notes is excellent for the acquisition of a solid bow arm.

Spiccato Double Notes

More skill is required in the playing of spiccato double notes as the notes are stroked in a more horizontal manner. Best tonal effects are produced from both strings using the horizontal stroke. (It will be remembered here that the bounce performed on one string has a more vertical direction.)

The Slur Cycle

Slurring may be demonstrated to the class in cycle form in the following pattern: (two to a bow, four to a bow, three to a bow, six to a bow, and eight to a bow.) Arm string crossing is emphasized here and no mention of wrist or finger action will be made, as this tends only to confuse the student and block his progress towards the first main objective, the production of a full solid tone. See Example No. 4.

This work will be accomplished before starting left hand development. In preparation for teaching the slur, it is advisable to direct the class to practice counting rests by use of the pattern illustrated in Example No. 5, sustaining the long notes as indicated.

Handle Children as Adults

Teachers may forget that children are brighter than they are given credit for and are likely to underestimate the intelligence of a class of beginners. Over-simplification is best avoided as it may cause retardation.

Treat members of the beginning string class as grown-ups. They appreciate such an attitude and will work much harder. Give them assignments in large doses as you would older pupils, and they will live up to expectations.

The open string cycle will provide the class with a reliable basis for thoughtful, sustained practice, and the motivation for developing attention habits for long periods.

Children as a whole are restless, active, and full of undirected energy. The teacher can use the open string pattern as a means to channel these resources to get the best response at the start. It is immensely important for a class to make steady, even progress. Teachers must have a sense of proportion to judge wisely the pace of a class. They must also take cognizance of obvious differences in physical and mental patterns. One child may be superior in muscular control, while another may excel in reading; some will be talkative, spontaneous; others quiet and reserved.

Prescribing Lesson Material

A successful teacher can keep all of the pupils busy and interested and at the same time progressing in a graduated manner, so that achievement is evident from day to day and from lesson to lesson. This naturally implies that the teacher has sufficient experience and knowledge in prescribing new lesson material.

Assignments may be extensive, but it is advisable to present them in a very carefully graded order. The class will like having a good assignment that requires the development of a skill, providing the demand is within their reach and can be attained. Teaching success is often characterized by the efficiency shown in practice assignments, with knowledge of just how much and what material to assign.

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The

INTERLOCHEN LIST

of Recommended Materials for

CONCERT BAND

(Issued August 15, 1947)

During the past summer a committee selected from the Interlochen faculty has compiled a list of several hundred numbers which they consider representative of the finest literature now available. Many excellent compositions were not included because either the arrangement or the instrumentation seemed inadequate. The list was made up from numbers published up to August 15, 1947.

Numbers on this list were thoroughly tried out by one or more of the groups at the National Music Camp or by the regular organizations of the members of the committee. Numbers originally conceived for band have particular significance, and these have been indicated by an asterisk (*).

The committee has suggested that those under the heading Grade II will usually be satisfactory for junior high school use. In general, Grade III, IV, and V indicate music of high school level. Numbers graded VI are very difficult, and should not be attempted except by advanced high school and college groups.

The committee preparing this List of Recommended Materials was comprised of the following members:

KENNETH BOVEE, Public Schools.....Oxford, Mich.
MILBURN CAREY, Phillips University.....Enid, Okla.
VINCENT DEMATTEIS, Public Schools....Youngstown, Ohio
DALE HARRIS, Pontiac High School.....Pontiac, Mich.
FRANKLIN P. INGLIS, DePauw University..Greencastle, Ind.
EVERETT KISINGER, Public Schools.....Holland, Mich.
CLIFFORD LILLYA, University of Michigan.....Ann Arbor
BARBARA LITCHFIELD, Fowlerville High School.....
.....Fowlerville, Mich.
AUSTIN J. MCDOWELL, University of Ill.....Urbana, Ill.
WILLIAM D. REVELLI, University of Michigan.....
.....Ann Arbor, Mich.
CLARENCE SAWHILL, University of Illinois.....Urbana, Ill.
E. ROLLIN SILFIES, St. Joseph High School..St. Joseph, Mich.
SIGURD SWANSON, Leyden High School....Franklin Park, Ill.
ARTHUR L. WILLIAMS, Oberlin College.....Oberlin, Ohio
JOHN WOLDT, Baylor University.....Waco, Texas
IRVING TALLMADGE, Chairman, Proviso Twp. H. S.....
.....Maywood, Ill.

Single printed copies of this list may be secured without charge by writing to the National Music Camp, Interlochen, Michigan (Winter address: Ann Arbor, Michigan). In quantities of ten or more, ten cents per copy.

IV

(Continued from last issue)

Composition	Composer	Publisher
*Irish Tune from County Derry	Grainger	CF
Italian Polka	Rachmaninoff-Leidzen	Axel
Jesu, Joy of Man's Desiring	Bach-Leidzen	CF
Kije's Wedding	Prokofieff-Maganini	EM
Kunihild, Prelude to	Kistler-Lake	CF
*Lads of Wamphray (March)	Grainger	GS
La Gitanerias	Lecuona	Mar
La Reine De Saba	Gounod-Lake	CF
La Sorella, March	Gallini-Lang	Mil
*Latin American Fantasy	Lillya-Isaac	CF
Light Cavalry	Suppe-Fillmore	Fil
London Suite	Coates	Chap
*Lonely Landscape	McBride	Le
Love Scene from "Boris Godounov"	Moussorgsky-Leidzen	CF
Manitou Heights (March)	Christiansen	Kj
March and Chorus, Judas Maccabaeus	Handel	CF
March Carillon	Hanson-Leidzen	GS
March for Americans	Grofe-Leidzen	Rob
Marche Heroique	Saint-Saens-Lake	CF
*Marche Moderne	E. Williams	EW
*March, Op. 99	Prokofieff-Yoder	Le
March to the Scaffold	Berlioz-Leidzen	CF
Memories of Stephen Foster	Cailliet	EV
*Military March	Beethoven-Revelli	GS
*Mood Mauve	Howland	Wit
*Mood Pastoral	Macklin-Howland	Kj
Morning, Noon and Night	Suppe-Fillmore	Fil
*Niobe	DeRubertis	Rem
*Nordic March	Leidzen	GS
On the Mall (Octavo)	Goldman	CF
Pantomime from "Il Cid"	Sacchini	CF
Pavanne	Ravel-Paulson	Wea
*Pax Et Labor	Pares-Chidester	SF
Perpetuum Mobile	Strauss	CF or BH
Polka, from "Golden Age"	Shostakovich-Maganini	EM
Pomp and Circumstance No. 1	Elgar	BH
Prayer & Dream Pantomime from Hansel and Gretel	Humperdink-Maddy	Rem

(To be continued)

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Oberlin Conservatory

THE SAXOPHONE

KENNETH DOUSE
Alto Saxophonist, United States Marine Band

THE SAXOPHONE is becoming increasing valuable to the concert band of today. Modern composers and arrangers knowing its possibilities use the saxophone family to give special effects and colors to their music which they can get from no other source. Many serious musicians still frown, or lift an eyebrow, at the mention of saxophones. Perhaps they have not heard the instrument well played. Some of the younger generation have not helped the prestige of this youngest of band instruments. Often after very little study these players go blithely on their way trying to imitate their favorite "stylist" or "cat" on the saxophone (usually a member of a name band), not realizing that poor imitations can cause much detrimental comment. What a nerve wracking experience it is for a fine symphony musician to hear an embyro tenor saxist trying to "ad lib." a few measures of swing, using his own version of what he considers a full, virile, and reedy tone.

In defense of our younger saxophonists, however, we must admit that many changes in musical trends and styles are directly influenced by their imagination and newer ideas which spring from an American inborn sense of freedom. It would be well for the beginning saxophonist who worships some idol of the instrument to realize that perfection comes only after years of constant practice and diligent study. To play the instrument in a fine legitimate concert style should be the aim of every serious player. The most successful performers can usually perform concert or dance music with equal flexibility. This requires a rapid staccato, glissando, pizzicato (produced by a light slap tongue), difficult fingerings, fine phrasing and nuance.

Hints to the teacher

During the lesson the student should be in a standing position as a means to improving breathing and posture. A certain amount of practice, also, should be done while standing. This control and position will aid the student when he has to stand to play a solo. Remaining seated while practicing often leads to slumping over and grotesquesness. Proper breathing is most important with the saxophone just as with other wind instruments. It is rumored that Debussy wrote his saxophone rhapsody for a wealthy lady whose doctor had suggested she play a wind instrument for her health. Deep breathing in the open air would have had the same effect, no doubt, on the good lady's physical condition. The cynic would probably remark that the physician thought the sound of the saxophone would cause her to forget her ailment.

The new saxophonist is often faced with the problem of having a dry mouth. Strangeness to the instrument, timidity, and excessive saliva in the beginning stage causes this unpleasant condition.

Embouchure

The position of the lips and jaw should be one of medium tightness to prevent air escaping from the sides of the mouth. The lip pressure should be firm but evenly distributed around the mouthpiece. The upper teeth should contact the mouthpiece lightly about an inch from the end; while the lower teeth are covered slightly by the lower lip, providing a cushion for the reed. There must be a feeling of semi-relaxation and ease to prevent tenseness.

Frequent changes of the mouth from playing to non-playing positions will exercise and develop the embouchure and will help adjust the player to his most natural playing position. The embouchures for all larger mouthpieces such as the tenor, baritone and bass saxophones will of course differ in proportion to the respective mouthpiece sizes, and will involve placing more of the mouthpiece in the mouth.

Attack and Staccato

Preparation for the attack is made by placing the tongue to the reed approximately one half inch from the end. By pronouncing the sound TAH or TUH the tongue will automatically withdraw. By continuing the air column or breath into the instrument the tone will respond.

Mouthpieces

The type of tone usually necessary for serious work is best produced on a mouthpiece of medium lay as to length and opening at the tip. This style of mouthpiece will allow the player to have a wider range of smoothness, solidity, and pleasing quality of tone. Modern dance band saxophonists usually prefer more bite (edge) to the tone, and many players use plastic mouthpieces and plastic reeds to obtain this very result. Usually these mouthpieces have longer lays and wider tip openings than the conventional ones. They play with very little resis-

tance. On this type of mouthpiece a soft reed will be used. Each player must eventually choose the type of mouthpiece he desires for his own particular style of playing. The conventional rubber mouthpiece is apparently the one most commonly used for all types of work.

Reeds

The reed question is another which must be settled by the player through trial. Players' lips, teeth, and jaw formations are so unlike that one saxophonist must not feel compelled to use exactly the same strength reed or similar style of mouthpiece as his colleague. A beginner will obtain best results by using a reasonably soft reed which is easy blowing until he has developed some strength in his embouchure. The serious player will choose a cane reed of medium strength which is clear and light yellow and which plays freely throughout the regular range of the instrument.

Tone Quality

In concert band work such as I do there are many passages to be played prominently in unison or harmony with the flute, oboe or bassoon. A smooth refined saxophone tone is much to be desired for velvety blending. I find a reed of medium strength most satisfactory. With careful wiping and care after each playing session a good cane reed will last for many weeks. In my own professional playing it has proved interesting to note that to the majority of listeners a mellow sweet tone—but with brilliance—is the most enjoyable.

Intonation

Saxophonists who are doubtful of their ability to play in tune should be careful when pressing and releasing the octave key not to allow the pressure of the left thumb to throw the instrument out of line. Any change in position affecting the pressure of the lips will have a strong tendency toward faulty intonation. To check pitch, I would suggest playing slow unisons and octaves over a two octave range with a good flutist, oboist, or clarinetist. Tighten the embouchure slightly in the register that is flat and relax or loosen to lower the notes which are sharp. Familiarity with one's own instrument will soon acquaint him with the notes that need favoring. If possible the player should obtain an instrument with better balanced intonation, thereby eliminating this juggling of pitch. Freedom and confidence are greatly increased with the knowledge that one has a fine instrument.

Vibrato

A moderate vibrato gives warmth, added depth, and expression to any saxophone tone. Without vibrato a tone is lifeless, and suggests something mechanical and monotonous. There are times, however, where the color of a straight tone is needed. Such places should be marked on the music "non vibrato."

The vibrato is produced by slightly tensing and relaxing the lower jaw while playing. This movement is made as if the player were pronouncing "yuh-yuh-yuh." An observer should hardly be able to notice this action. It should be practiced most carefully to be sure there is no change of pitch on the note nor wavering of the tone. A comfortable vibrato speed that produces a fine singing quality is approximately three vibrations to each beat at M.M. 120, although many players prefer it a little faster. Certain passages call for more intense vibrato than others to create an atmosphere of excitement or brilliance, but I believe the most natural and widely used type of vibrato is patterned after the human voice. To acquire a pleasing vibrato one should pattern after fine concert singers and players. Always be mindful to maintain the correct pitch while practicing the vibrato, not allowing too much lower jaw movement. In time it will come natural to the player and will be done automatically.

Double and Triple Staccato

Many players would like to acquire a more rapid tonguing speed than is possible by the ordinary staccato. There is a booklet "Double and Triple Staccato Studies" now being published by M. Baron Company* which conveys my ideas on the subject for clarinet and saxophone. These studies are written in a progressive style that will teach the player to acquire greater speed than he considered possible. In no way does this new type of staccato interfere with the orthodox style of single tongue. Three or four sixteenth notes to the beat at speeds ranging up to M.M. 200 can be played staccato on the saxophone or clarinet through careful study and practice of a good system.

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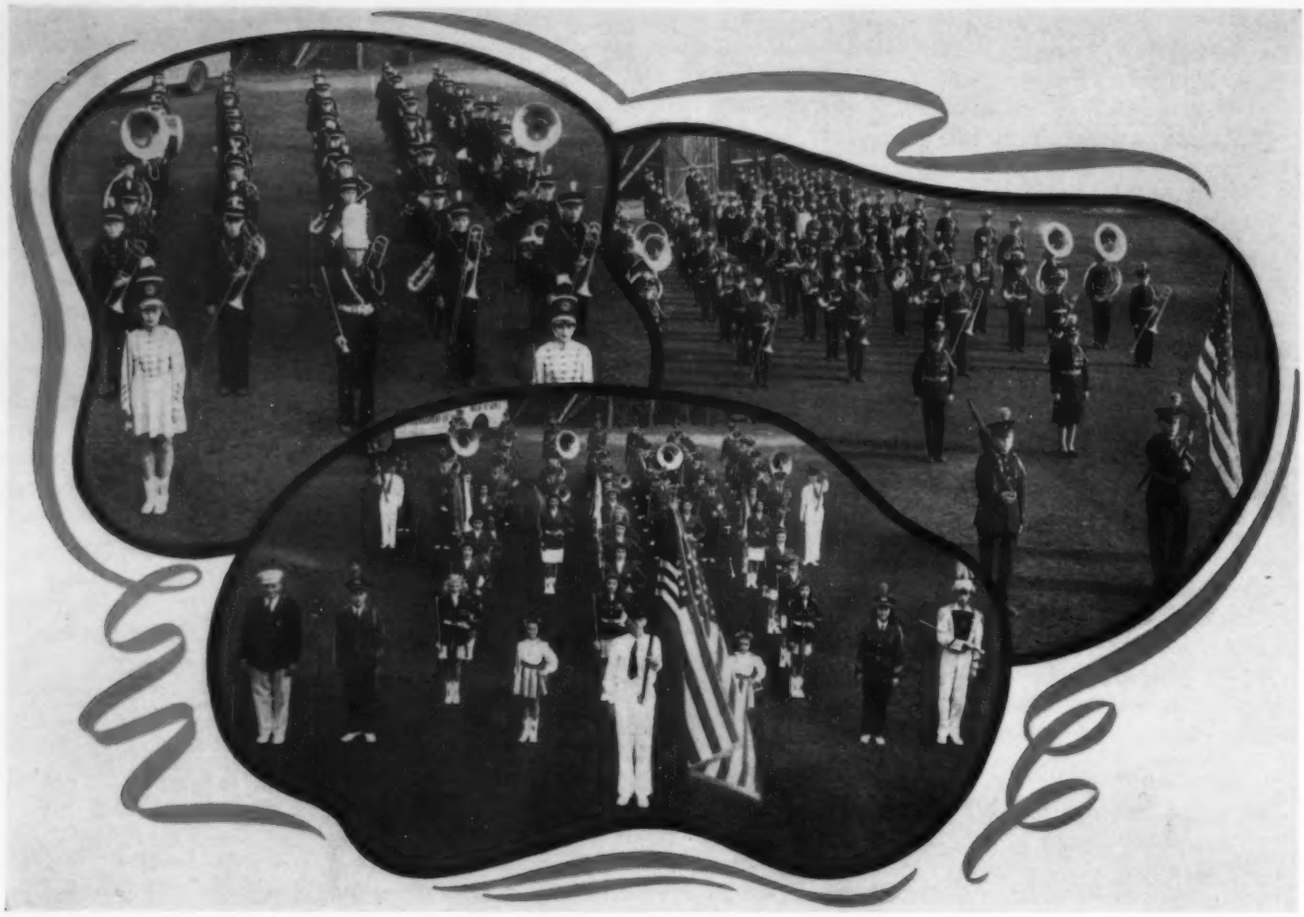

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MIDWEST BAND TOURNAMENT WINNERS

AMONG various powerful types of motivation for school music groups are (1) a trip to a festival, (2) a trip to a contest, and (3) a trip (period).

During the late summer and early fall approximately 100 bands in four states within 150 miles of Chicago participated in the Riverview Park Mardi Carnival Tournament of Music. The organizations were driven by Park chartered buses to Riverview. All Contestants were given free tickets to the Park's many attractions.

Groups were judged on musical ability and military discipline, according to standard national requirements. Winners were presented with huge gold trophies by the officials, in behalf of the Lyons Band Instrument Company.

School winners were the Joliet (Illinois) Grade School Band, Charles Peters, director; Froebel High School Band, Gary, Indiana, Kenneth Resur, director; and the Lockport (Illinois) High School Band, Ernest Caneva, director. See pictures.

Plans for next year's contest anticipate participation by 200 bands.

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WHICH INSTRUMENT IS BEST FOR SCHOOLS?

James Dutton

WHILE playing concerts throughout the Middle West, I have been asked by many band directors which mallet-played instrument should be purchased to obtain the maximum value for the music department. If I were to make a choice of one instrument, it would have to be a marimba.

A vibraharp is more expensive than the marimba and its use is limited. Its lush, ringing tone is adaptable only to certain types of compositions—like the slow ballad (Adrian Rollini style), or the popular tune with a bounce (Lionel Hampton style). There are occasions for it in the classics, such as Debussy's "Clair de Lune" or Loeffler's "Evocation," but certainly not enough of them to warrant the investment of five or six hundred dollars in such an instrument. If, however, a vibraharp is available, it can be used as the substitute for the celesta, or vice versa, depending upon the particular passage.

An interesting note regarding the celesta concerns its construction, which is very similar to the vibraharp. It consists of a series of small steel bars struck by hammers, controlled from an ordinary pianoforte keyboard. An accurately tuned resonator of wood is attached to each bar. To Tschaikowsky goes the distinction of introducing the celesta into the symphony orchestra in his "Casse-Noisetti."

Xylophone?

The xylophone is similar to the vibraharp in that its use is also limited. Its shrill, piercing, woody quality functions well only to produce an effect, or perhaps as a solo to overbalance an unusully loud band which is incapable of providing the proper accompaniment for a solo instrument. It is almost impossible to make this instrument blend into the orchestration so that it may be used as an integral part of the band or orchestra.

Marimba Endorsed

The full, resonant tone of the marimba, with its fine blending qualities, enables it to overcome the shortcomings of the above mentioned instruments. With a little experimentation and ingenuity on the part of the conductor, the marimba will prove itself to be one of the most valuable instruments in the high school musical organization. For example, J. Irving Talmadge of Proviso High School, Maywood, Illinois, uses a five-octave marimba (which he himself designed) in every selection which the band plays.

The marimba adds color to an orchestration which is weak. It also can take over any solo parts which may be lacking in the individual band instrumentation, such as oboe, flute, clarinet, trumpet, etc. A more complete discussion with specific illustrations will be given in following articles. As a solo instrument, the marimba has no peer. Time and again a marimba soloist, regardless of talent, has made the band concert an outstanding success.

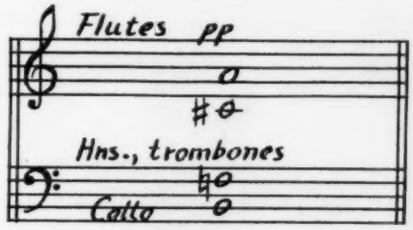

Figure 1

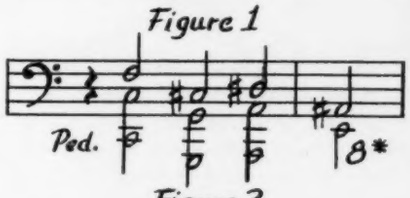

Figure 2

Imitating Church Bell

A method for reproducing the actual harmonic effect of a bell in the orchestra as suggested by Frederic Corder "consists of a single f (4th line—bass clef), forte and sostenuto, played by four horns and three trombones in unison. Below it a cello sounds the b-natural a diminished fifth lower, molto vibrato; while above it two flutes hold the chord pianissimo. See Fig. 1.

"A more simple scheme consists of a mezzo-forte unison of horns, bassoon, and clarinet on a fairly low note with the addition of a cello pizzicato and a soft-stick roll on the cymbal, while a harp or a glockenspiel sets the note free in the octave above. The additional "ppp" brass with flutes above materially helps the illusion."

Safonofs's recipe for "Parsifal" bells needs only a grand piano behind the scenes and the music of Fig. 2.

Coming Articles

Succeeding articles will deal with the marimba and how it may be used to great advantage in the band or orchestra. Specific lists of material will be presented. Marimba ensembles, from the duet to a large orchestra, will be thoroughly discussed.

Please feel free to write in any questions or comments, and I shall do my best to answer them. Address them in care of INSTRUMENTALIST, Box 512, Glen Ellyn, Illinois.

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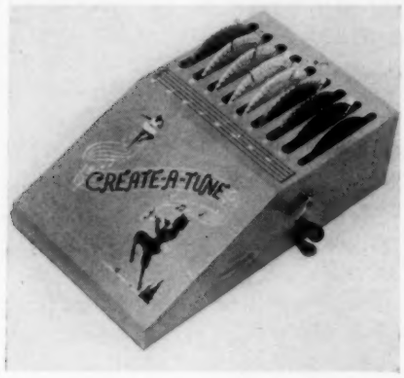
IT'S NEWS TO US

CREATE-A-TUNE



With Create-a-Tune, the interesting musical toy, a youngster can set up any of the melodies provided in the instruction book, after which it is expected that he can compose his own tunes. Obviously for child self-entertainment, it no doubt has educational value in the learning of the scale and an incentive toward creative music. Simple to operate, easily portable. The Create-A-Tune Company, 118 East 25th Street, New York 10.

RECORD BREAKING

It is estimated that 300,000,000 phonograph records were bought last year and that 400,000,000 will be purchased this year. Trade figures place the nation's phonographs at about 7,000,000, of which a high per cent are outdated. By 1949 it is thought that the total will be 11,000,000.

The Saturday Review of Literature has started publishing a new monthly section devoted to phonograph records and allied musical subjects. The section ran to 24 pages in the first issue (August 30).—*Newsweek.*

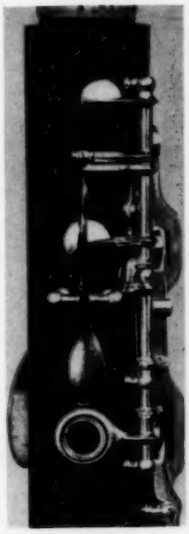
PRICES GOING DOWN?

Along with announcements of lowered prices by other musical instrument manufacturers, The Getzen Company, Elkhorn, Wisconsin, has established prices for newest model Getzen cornet, trumpet and trombone, complete with case, at $98.50 each.

NEW CLARINET KEYS

The Leblanc Company announces a new Bb double register key mechanism used on their new Bb soprano clarinets. This provides one hole to produce the overtones (register key hole) and a new hole to secure the Bb (throat) without any change in fingering. The purpose of this new hole is to produce a clear Bb which is in tune.

The Leblanc Company also announces a new bass clarinet which contains a new register key mechanism of unique but simple design. One "can play it with the same embouchure used in playing the Bb soprano clarinet."



Leblanc clarinets are made and assembled in France; the Noblet Clarinet (second line) is assembled in Kenosha, Wisconsin.

CELLO-CHAIN

The Cello-Chain, attached from the cello peg to the leg of the player's chair, is a boon to players who find it necessary to play on a hard tile floor or in the living room where holes in the rug are abhorred by the lady of the house. It is made to maximum length, and can be shortened to suit individual preference. Produced by R. L. Rath, 333 Woodland Place, Meadville, Pennsylvania.

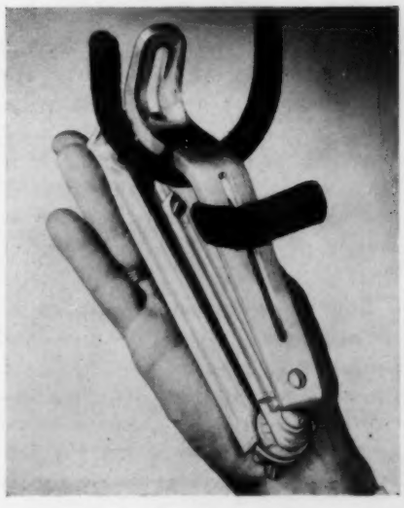
BMI EXPANDS

Broadcast Music, Inc. has purchased the stock and interests of the Associated Music Publishers, Inc., thereby acquiring sales and broadcast rights of a large repertory of standard and classical music. A number of European publishers are represented in the purchase including Breitkopf and Hartel, publishers of original editions of compositions by Bach, Beethoven, Handel, Haydn, Mozart, Schubert, Weber, and many other old masters.

SELMER PRICE CUTS

Another hopeful sign of the times is the announcement by H. & A. Selmer, Elkhart, Indiana, of recent price cuts up to 17% on four makes of clarinets. Improved methods of manufacture are given as the reasons for the cuts, despite the steadily rising cost of material, supplies and labor.

Other recent announcements by Selmer include a cushioned ligature; an all-electronic musical instrument amplifier; a new portable folding sax stand (see illustration); a packet of lubricants and polishes including valve oil, slide oil, bore oil, key oil, "No-stick" for freeing sticking pads, metal polish, and lacquer polish; and a "Clarion" crystal mouthpiece guaranteed never to change its proportions (due to temperature or humidity) during a player's lifetime.



The Viola — — A Great and Glamorous Instrument

The Violist Need Not Play "2d Fiddle" to Anybody!

HARRIET PAYNE
Hollywood, California

ALMOST gone are the days when everyone but a musician asked "What is that?" when one mentioned a viola. It used to be very discouraging to give the newspapers very carefully typed articles in which the word "viola" was so painstakingly spelled, to find that when the article finally appeared in print, you were again listed as a "violinist." My scrap book is filled with many evidences of the viola's former lowly position. I am happy to state that these mistakes are occurring much less frequently today.

During the past fifteen or twenty years, the viola has gained a number of champions. One of the best known names is that of William Primrose, who has had much of the responsibility for this beautiful instrument taking its proper place in the musical world. I mention him because he has been one of the most outstanding, and has devoted so much of his time to solo recitals, which give the public a chance to hear the instrument, which, until a few years ago, was only assigned the task of playing the "pahs" after the bass' "umps" in a Strauss waltz, or even in much of the chamber music literature. Even now the solo literature for viola is somewhat limited, but new and interesting material is finding its way to the music shelves every day.

Progressive instrumental teachers in the public schools have more than done their part in advancing the cause of the viola too, for they have realized that an orchestra or chamber music group without violas is lost. A few years ago many of them required most of the violinists in the school orchestra to play viola for at least part of the school year. In the beginning, that was the only way they could get a viola section for the orchestra, and many of the students considered this duty of playing the viola as some kind of punishment; but many of them found that the instrument was beautiful, and that more and more interesting parts had been written for viola in the orchestra and in chamber music. Many of these never did go back to the violin section, but became, instead, soloists and symphony orchestra violists.

Viola d' Amour

The viola is the modern counterpart of the Viola d'amour, which is comparable in size and tone quality to the viola, but has seven strings, with an equal number of sympathetic strings, or small wires, strung through the lower part of the bridge and under the fingerboard, which adds to the resonance of the instrument. The Viola d'amour has a beautiful, but small tone, and though the modern viola retains much of the quality of the older instrument, it has much more depth and power.

Most of the violas of the old Italian school are small by modern standards —between fifteen and sixteen inches in body length. Now the ideal size is considered to be between sixteen and eighteen inches, if the instrument is to have a chance to show its full depth and beauty. There are many arguments on this point, but since the "C" and "G" strings are two of the most beautiful, giving the instrument its distinction, it is generally believed that the larger instruments give more richness to this register.

The viola, for its range, should be even larger, when compared to the size of the violin and the cello; since its lowest string is a fifth below that of the violin, and an octave above that of the cello. An instrument larger than eighteen inches in length, however, would be very difficult to handle, and in some respects the necessity for its comparative smallness is compensated for by greater width and height of the instrument.

Rare Old Violas

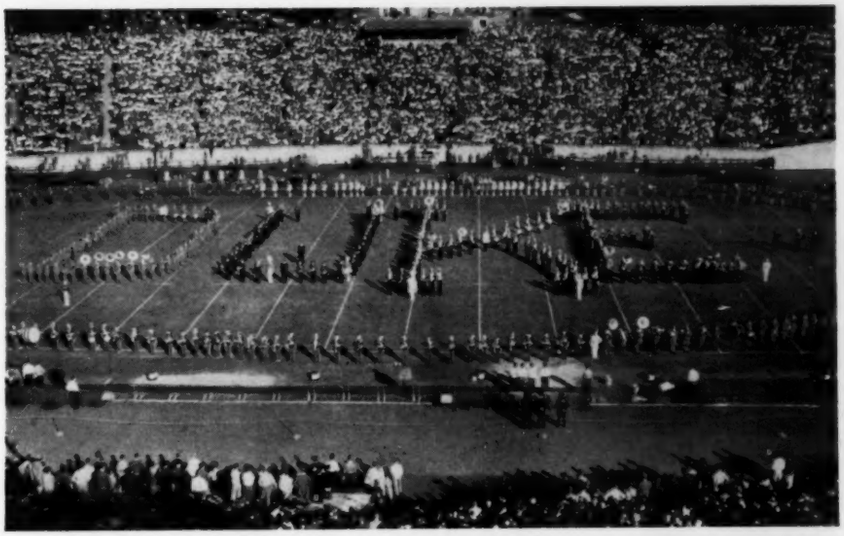
The number of fine old instruments available is alarmingly small, but many beautiful modern instruments are being made, and unless one cares to pay for a "name," or to buy a rare old instrument for an investment, the chances of finding a fine modern instrument are much greater than those of finding an old one. True, there are many smaller old instruments of the Italian, French, and German schools which produce beautiful tones of a very mellow quality, but they are best in chamber music groups and in smaller halls. The symphony orchestra, with its brilliance and important viola parts requiring virtuoso technique, needs the power that the larger instruments will give. It is practically impossible now to find a good instrument of the popular size—the viola has grown so fast in popularity that all of the fine old instruments have been taken long ago, and modern makers can't keep up with the demand. A fine instrument requires special wood, properly aged, and properly treated, and all of this takes time, much time. Since most of this finest wood comes from the central European countries, the world situation of the past few years has not helped matters any.

While the viola is held in practically the same manner as the violin, and played in much the same way, it is a mistake to think that any violinist can play the viola. It takes different handling to be played well, and fortunately the present day idea is to study the viola as such. One doesn't just "take up" the viola after he has learned to play the violin. The viola tone has a tendency toward a nasal quality, especially in the upper registers of the "A" string, and because the instrument must of necessity be small in size for its range, it may have some weak spots which need be pampered. It requires a somewhat heavier bow than does the violin, and more strength in the fingers generally. The violinist must play with much warmth and freedom of tone in order to overcome these tendencies of the instrument itself, so that "being a violist" and just "playing the viola" are two entirely different things. Any real viola teacher, not simply a violin teacher who gives some viola lessons, can point out the difference and help the student to bring out the real beauty of the instrument. If a teacher finds it necessary to teach both violin and viola, he should first thoroughly acquaint himself with the instrument, and not just "teach violin on the viola."

Repertoire

Many good viola recordings have come out in recent years, such as the Brahms Clarinet Sonatas, as transcribed for viola; the Sonata by Hindemith; the Suite by Bloch; Harold in Italy by Berlioz; to mention only a few. At this point a word about transcriptions for viola or works originally written for other instruments is in order. Many musicians are horrified at the idea of a composition being played by any instrument other than that for which it was originally written. But beautiful music is beautiful music, no matter on what instrument it may be performed; and in the case of the viola, when for so many years there was so little literature available, who should object if it gets a helping hand from literature for other instruments that is readily and easily adapted to its use?

Let's throw away substitute viola parts written for "third violin." Let's have more viola music, more people studying viola, and more violas in our orchestras!



EIGHT BANDS PUT ON COLORFUL SHOW. The Duke and Wake Forest bands, together with six high school bands, are shown here in the Duke Stadium. Four of the bands spell out the word "Duke" while the other musicians form a giant football around the field.

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Arthur A. Hauser has been appointed sales manager and educational director of G. Ricordi, Inc., 12 West Forty-fifth St., New York 19. Hauser was formerly with Carl Fischer, Inc.

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CONNECTICUT MEA

The Connecticut Music Educators Association had for its conductors at the All-State Band, Chorus and Orchestra Festival at Hartford, October 29-30: Band, Mr. Carleton Stewart, Mason City, Iowa; Chorus, Mr. Leonard Stine, Kingston, New York; Orchestra, Mr. Moshe Paranov, Hartford, Connecticut.

During the two-day festival over four hundred school musicians from all over the state rehearsed under these directors and the event closed with a formal concert on the evening of the 30th at Bushnell Memorial Hall, Hartford.

On Friday the Connecticut MEA sponsored an all-day String Clinic.

"HOME ON THE RANGE"

Kansas has recently passed a law making "Home on the Range" their state song. The text of the law states that the song, the correct name of which is "My Western Home," was written by a Kansan, and since the original words make no mention of a "range," the song is admirably suited to the purpose and intent of this recent legislation.

The INSTRUMENTALIST is interested in compiling a list of state songs, especially those songs which have some resemblance to music! By this we do not mean it has to be high-brow. Folk music is of enduring value. Send us information concerning your state song. Better still, send us a copy of it. Is it suitable for use by orchestras and bands on concert programs?

If you have no suitable state song, can something be done about it?

METRONOMES
For Blind Musicians

Requests of blind musicians for metronomes that they can themselves adjust have been met with two solutions. In one method, notches are filed at the most frequently used tempos so that the player can feel the alignment of the tempo pointer with the desired tempo.

In the other method, employed and suggested by the American Foundation for the Blind, Braille marks are set at 40, 60, 80, etc., and a detent at each Maelzel degree. The musician first turns the pointer to the Braille mark nearest the desired setting, and then to the exact setting by feeling each detent.—Franz Mfg. Co., New Haven 11, Conn.

SHINE YOUR BAND, MISTER?

The INSTRUMENTALIST — Joe Bosky

Bands and buttons should shine—but don't use a polish that will scratch or injure the metal. If the instruments are lacquered, don't let the shoe shiner or anyone else touch them unless he knows what he is doing!

BRADLEY—CARL FISCHER

Edson Bradley has been appointed director of educational promotion for Carl Fischer, Inc. for the eastern territory. He is well known in music business and the school field.

SELECTIONS FROM THE—

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Germaine Tailleferre—Pastorale (flute and piano) ..... .80

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Darius Milhaud—Concerto 2.50

BASSOON AND PIANO

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Arthur Cohn—Hebraic Study ..... .75

ENSEMBLE MUSIC

Bach-Tarlow—Fugue in C minor from the Well Tempered Clavichord (transcribed for FLUTE, CLARINET in B FLAT, AND BASSOON)
Score and parts 1.00

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Score and parts 2.00

Gabrieli-Harvey—Sonata pian e forte for double Quartet of brass instruments (2 CORNETS, 2 HORNS, 3 TROMBONES AND TUBA OR BASS TROMBONE)
Score and parts 1.50

ELKAN-VOGEL CO., INC.

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NEW PUBLICATIONS

1946 - 47

(Continued from last issue)

A LIST of all new music which has been published during the past year for band, orchestra and ensembles is being printed serially in THE INSTRUMENTALIST as a service to our readers.

Prices

Where two prices are listed, the lower is for the smallest edition published and the higher for the largest. Within the indicated price range, in some cases, three or more sets are included, as Small, Full, Symphonic, Set A, Set B, Set C, etc. Inquire of publisher.

Scores

Each publisher was asked to indicate if conductor's scores are available, including full, condensed, etc.

"Yes," or a price as $4.50, is taken to mean that a full score is available "Cond." indicates condensed score. "Min." indicates miniature score.

Grading

The preferred method of grading is from "I," easiest, to "VI," most difficult.

Other systems include "E," easy; "Med.," medium; "Dif.," difficult; "B," suitable for Class B school; and "C," for Class C school.

Publishers

The key to publishers will be found on page 42 of the September-October issue of this magazine. Additional publishers are mentioned at the close of this list. Readers are asked to mention The INSTRUMENTALIST when corresponding concerning these selections.

BAND

(Continued from last issue)

Composer	Title	Price	Score	Grade	Publisher
Bach-Malin	From Heaven Above	3.00-4.50	1.00		Kj
Buys	All's Well That Ends Well	4.50-6.75	Cond.		Bel
Cummings	Saratoga, March	1.00-1.75	Cond.		Bel
Frangkiser	Argonaut, Overture	2.50-3.50	Cond.		Bel
Frangkiser	In the Cathedral	3.50-5.00	Cond.		Bel
Frangkiser	Musical Story	3.50-5.00	Cond.		Bel
Frangkiser	Scene From A Campanile	4.50-7.50	Yes		Bel
Gillette	Fable Overture	4.00-6.00	1.00		Kj
Greenwood	American Rhapsody	6.00-7.50	Cond.	A	EP
Greenwood	The Circus	6.00-7.50	Cond.	A	EP
Handlon	Jungle Jump	4.00-6.00	1.00		Kj
Johnson	Autumn Caprice (Clarinet Solo with Band Acc.)	3.00-4.00	Cond.		Bel
Johnson	Four Woodsmen (Clarinet Quartet with Band Acc.)	4.00-6.00	Cond.		Bel
Kremser-Buys	Prayer of Thanksgiving	3.00-4.00	Cond.		Bel
Moszowski-Waln	Etude Caprice (Clarinet Solo with Band Acc.)	3.00-4.00	Cond.		Bel
Nicholls	Spirit of the Twin Cities	1.25	Cond.	II-III	Zie
Pitts-Klohr	New Liberty Bell	1.00		II	Zie
Raynor	High Vision, Overture	4.50-7.50	Yes		Bel
Rolland	Fantasia	4.50-6.00	Cond.	C	EP
Rolland	Overture	5.00-6.50	Cond.	B	EP
Simon	March of the Majorettes	1.00	.25		Kj
Skeat	Esprit De Corps, Overture	3.50-5.00	Cond.		Bel
Welsh	United Nations Anthem	1.00-1.25	Cond.	C	EP
Yoder	The Christmas Story	3.00-4.50	.30		Kj
Ziegler	The Service Musician	1.50	Cond.	III	Zie

COLLECTIONS

Buchtel	Scale Time Band Book	Pts. .35	1.00		Kj
Mesang-Rusch	Tip Top March Book	Pts. .35	1.00		Kj

STRING ORCHESTRA

(Continued from last issue)

Arnell	Canzone and Capriccio (solo violin)	Pts. .35	3.00	V	MP
Boccherini-van Leeuwen	Concerto for Flute	2.50	Cond.	V	And
Clerambault-Fendler	Symphonia IV	Pts. 30	1.00	III	MP
Gierlach	Village Festival Dances	1.50	Yes	IV	Mil
Haydn-Moffat	The Lemberg Minuet and Trio	1.00	Yes	III	Mil
McKay	Port Royal, 186				
Mozart	Concertino				
Mozart-Fendler	Serenata Nottur K. 239				
Muffat-Rosenthal	Suite from Flor Musicum				
Porter	Music for Strings				
Purcell-Fendler	Suite from Abde				
Schubert-Geiringer	Five German Da				
Vivaldi-Beck	Concerto Op. 3,				

ENSEM

Scores provided for

Du

Schubert-Goldman	Five Little Duet oboes, or sax
Beethoven-Spratt	Duo No. 1 C Ma & bassoon)

Woodwi

Keith	*Scherzo and Co
Bach-Tarlow	*Fugue in C min clarinet & bas
Spratt	Three Miniatures Woodwinds (f Bb clarinet &
Ippolitov-Ivanov-Jones	*Two Kirghiz So clarinet, & bas

Clarinet Quartets

Dallin-Westfall	*Concert Rondo
Goeb	*Suite in Folk St
Huffman	*Autumn's Wani
Leoni	*Conclave and F
McKay	*Chromatic Capr
Smith	*Suite for Four E
Moffitt	In the Spotlight and bass clarin
Roden	*Cerise
arr. Hartman	*Warner's Collect inet Ensembles

Woodwind

Rossini-Goldman	*Quartet in F (fl clarinet, horn,
Shaw-Smith	*For the Gentlem or clarinet, clar

Woodwind

(Flute, Oboe, Clarinet,

Gould-Taylor	*Pavanne
Guentzel	*Bas-Bleu
Guentzel	*In the Meadow
McKay	*Bainbridge Islan Suite
Milhaud	*Two Sketches
Mozart-Caillet	*Quintet in F Ma
Reicha-Goldman	*Introduction and A Collection of 21 Quintets

Miscellaneous W

Mozart-Goldman	Adagio in Bb ((3Bb Clarinets, Bass Clarinet— 4th Bb Clarinet

Larger Woodwi

Beethoven-Jones	*Rondino in Eb (2 ob., 2 Clar., 2 H bssn. or bssn. a
Marcelli	*Music Box Minu sextet and bells

Brass D

Schubert-Goldman	Five Little Duets Original)
Schubert-Goldman	Five Little Duets (Baritones or cl
Blazevich-Beeler	Concert Duets (2

1861, Suite	Pts. 25	1.00	E	CCB
	1.50	Cond.	VI	And
ottuna				
	Pts. .30	2.75	IV	MP
Floreligium				
	Pts. .30	2.75	III	MP
rings	Pts. .35	3.00	IV	MP
Abdelazer	Pts. .30	2.50	III	MP
n Dances	Pts. .30	2.25	IV	MP
o. 3, No. 9	Pts. .30	2.50	IV	MP

NSEMBLES

for numbers marked (*)

Duets

Duets (2 flutes, saxophones)	.50	I	Mer
C Maj. (flute or oboe n)	1.00	III	JS

odwind Trios

d Continuo (3 flutes)	1.00	III	GHM
C minor (flute, Bb & bassoon)	1.00	B	EV
atures for Three ds (flute or oboe, et & bassoon)	1.00	II	JS
iz Songs (oboe, & bassoon)	1.00	III	Mer

artets (4B Clarinets)

ondo	1.25	III	Mil
olk Style	3.00	III	BMI
Waning	1.50	II	Bar
and Fugue Patrol	1.25	II	PA
Caprice	1.25	III	Bar
Four Equal Clarinets	2.00	III-IV	Bar
light (Optional alto clarinets—with piano)	1.50	III	Fil
	1.25	III	Fil
Collection of Clar- embles	1.00	C	Cht

wind Quartets

F (flute or oboe, horn, and bassoon)	3.00	V	Mer
ntlemen (flute, oboe t, clarinet, and bassoon)	2.00	III	Mer

lwind Quintets

rinet, Horn, and Bassoon)

	1.25	III	Mil
	1.25	III	Bar
eadow	1.25	II	Bar
Island Sketches,	2.00	III	Bar
hes	2.50	V	Mer
F Major	2.00	B	EV
on and Allegro	3.00	IV	Mer
n of 21 Woodwind	15.00	IV-VI	And

s Woodwind Quintet

Bb (K. 411)	2.50	IV	Mer
arinets, Alto Clarinet, inet—added parts for Clarinet and Bassoon)			

oodwind Ensembles

Eb (2 fl. or fl. and ar., 2 horns, and 2 ssn. and bass clar.)	2.75	IV	Mer
Minuet (woodwind d bells)	1.50	IV	Mil

rass Duets

Duets (2 Horns,	.50	I	Mer
Duets (2 Cornets, or clarinets)	.50	I	Mer
ets (2 trombones)	2.50	VI	RAM

Trios

Feasel	Three Brothers (cornets with piano)	1.25	IV	Fil
Meretta	Aurora (cornets, piano)	.75	III	Mil
O'Neill	*Autumn Tones (cornets)	1.00	II	Mer
Walters	The Three Jacks (trumpets and piano)	1.50		Lud
Meretta	Holiday Polka (trombones, piano)	.75	III	Mil

French Horn Quartet

Graham	*Minaret	1.00	III	PA

Trombone Quartets

Beethoven-King	*Three Equali	2.00	VI	MB
McKay	*Festival Prelude	1.25	III	Bar

Baritone Quartet

Thomson-Stein	*Capital Capitals (with piano)	1.25	I	NM

Brass Quartets

(2 trumpets, horn, trombone)

Guentzel	*Impromptu	1.25	III	Bar
Voxman	*Ensemble Classics for Brass Quartet, Vol. I	.75	II-III	Ru
Voxman	*Ensemble Classics for Brass Quartet, Vol. II	.75	II-III	Ru

Brass Quartets

(2 trumpets, 2 trombones)

Banchieri-Beck	*Two Fantasias in 4 Parts	2.00	III	Mer
Guentzel	*Festival Days (or 4 cornets)	1.25	II	Bar
Roberday-Smith	*Caprice in F	2.00	III	Mer

Brass Quintets

2 trumpets, (cornets), and 3 of the following: horn, trombone, baritone, or tuba

Monteverdi-Beck	*Suite for 5 Brass Instruments	1.50	IV	Mer
Pezel-King	*Six Pieces	4.00	IV	MB
Tuffili	*A Prayer	1.25	II	PA

Brass Quintets

Cornet, Horn (Cornet), Trombone, Baritone, Tuba

Palestrina-King	*Ricercar del primo duono	2.00	III	MB
Reiche-King	*Sonata No. 24	2.00	II	MB
Susato-King	*Four Dances	2.00	III	MB

Brass Sextets

Graham	*Reverie	1.25	II	PA
McKay	*Sextet in A Major	2.50	III	Bar

Brass Choir

Adler-King	*Concert Piece (cornets I, II, III, hrn. I, II, trb. I, II, III, bar. I, II, tuba, timp.)	8 00	VI	MB
Adler-King	*Praeludium (cornet I, II, hrn. I, II, trb. I, II, bar., tuba, timp.)	8.00	VI	MB
Beckhelm-King	*Tragic March (cornet I, II, III, IV, hrn. I, II, III, IV, trb. I, II, III, bar., tuba, timp., side drum, cymbals)	6.00	V	MB
Bonelli-King	*Toccata (1st & 2d choirs, each: cornet, hrn. [cornet], trb., bar., tuba)	4.00	IV	MB
Gabrieli-King	*Canzon septimi toni No. 2 (1st & 2d choirs, each: cornet I, II, hrn. [trb.], bar.)	6.00	IV	MB
Righter	*Taps (solo and echo cornet with brass and percussion accompaniment)	pts. .50	II-VI	GHM

Percussion Ensembles

Grant	Double Bubble (2 snare drums)	.50	III	Mer
Grant	*Chasing the Beat (2 snare drums, cymbal, bass drum)	1.00	IV	Mer
Grant	*Uncle Gus (2 snare drums, Cymbal, bass drum)	1.00	IV	Mer

String-Wind Ensembles

Handel-Beck	*Marches (2 tpts, 2 clar. or ob. & bass inst.; or 2 tpts., 2 vln., & cello; with piano acc. ad. lib.)	1.50	II	Mer

(Continued on next page)

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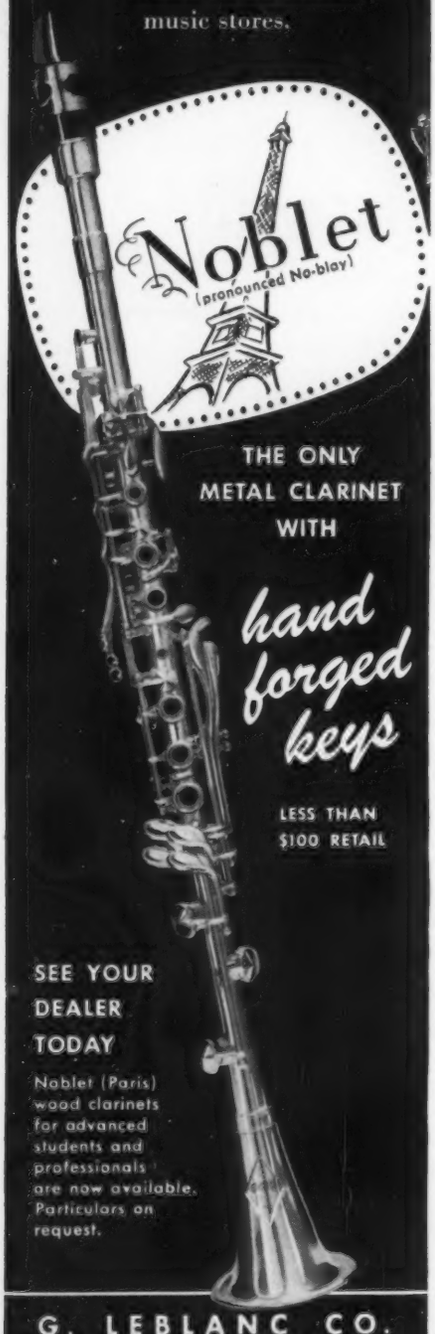

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NEW PUBLICATIONS—

(from preceding page)

Harris	Four Minutes and Twenty Seconds (flute solo and string quartet)	2.00	V	Mil
Kummer-Volpe	Quintet (two flutes, viola, cello & guitar)	3.00	III	Vol
Piston	*Divertimento for Strings and 4 Woodwind Instruments	6.00	VI	BMI
Shisler-Lavalle	Valse Viennoise (Strings, piano, harp and 2 horns)	2.00	III	JWP

STRING ENSEMBLES

Trios

Violin, Cello, Piano

Carmichael-Sopkin	One Morning in May	.75	III	Mil
Clapp-Sopkin	Girl of My Dreams	.75	III	Mil
Kalman-Stone	Play Gypsies, Dance Gypsies	.75	III	Har
Ketelbey-Sopkin	Bells Across the Meadows	.75	III	Mil

Quartets

Two Violins, Viola, Cello

Bergsma	*First Quartet	2.50	Dif.	GS
Foote-Norden	*Spiccato Caprice	1.25	V	APS
arr. Savitt	Interpretations for String Quartette	1.00		Rob

Four Violins

Swift	∫ *Farmer in the Dell ⟩ Mulberry Bush	1.00	II	PA

Miscellaneous String Ensembles

arr. Gardner	*Music for String Ensemble (vlns. in 3 & 4 pt. with viola, cello, bass [piano ad. lib.])	1.00	E	BM
Rose	*Vienna Sings Again (violins, viola, cello, bass, piano, harp)	1.50		BVC

Additional Publishers

JS	Jack Spratt, Old Greenwich, Conn.
MB	Music For Brass, 7 Canton St., North Easton, Mass.
NM	New Music Edition, 250 West 57th St., N. Y. 19.
PA	Pro Art Publications, 43 West 23d St., N. Y. 10.
Vol	Volpe Music Co., 32-18 88th St., Jackson Heights, L. I., N. Y.
Zie	Ziegler Music Publishing Company, Sterling, Ill.

FM RADIO STATIONS

Twenty-three states are planning to set up state-wide FM educational networks, according to replies received by the Federal Communications Commission in response to letters addressed to state educational officials.

States where planning reached the legislative stage are California, Pennsylvania, South Carolina, Virginia, and Wisconsin.

States in which planning committees are active are Georgia, Illinois, Kentucky, Louisiana, Michigan, and Texas.

States without planning agencies but showing strong interest are Alabama, Iowa, Ohio, Oklahoma, Mississippi, Missouri, New York, and Tennessee. (The U. S. Office of Education reports that there has been some planning also in Indiana, Maryland, Montana, and New Jersey.)

As of July 15, 1947, six noncommercial educational FM broadcast stations held regular licenses, 32 construction permits were outstanding, and 8 applications were pending, and 9 stations were on the air.

The 20 FM channels set aside for educational service in 1945 can be utilized by several hundred stations. "These could cover every square mile in the country with educational programs," say FM experts.

TO THE COUNTRY

Several large music factories and publishers (including The INSTRUMENTALIST, which never was in a large city) are now located in the suburbs or open country, far from the congestion and turmoil of metropolitan centers.

Most recent to make the change is Boosey and Hawkes, whose new building is located near Lynbrook, Long Island. The move is being watched with much interest by the music trade, as it is the first experiment of its kind in the New York area.

MICHIGAN CONFERENCE

The annual Midwestern Conference and clinic is slated for January 17, 18 and 19 at the University of Michigan at Ann Arbor. Guest conductors include Richard Franko Goldman, conductor of Goldman's Band; Harry R. Wilson, Teachers College, Columbia University; and Paul Painter, formerly of Winfield, Kansas.

The Michigan School Band and Orchestra association and the Michigan School Vocal association are cooperating with the University in sponsoring the conference.

COLUMBIA CITY

The Columbia City (Indiana) High School band, under the direction of Robert Welty, went on a two-day tour of concerts and radio broadcasts. Two large busses and a truck hauled the band and instruments. The junior and senior bands were both rated in division I for the fourteenth consecutive year. The senior band was the only one of its class rated in first division by all three judges in both district and state contests.

LEWIS CHICAGO FIRE

Fire about midnight on August 2 did some $25,000 damage in the repair shop of William Lewis and Son, one of the nation's most famous dealers in fine violins. Prompt action prevented the fire from reaching office and sales rooms. Some customers' instruments were lost, including a fine Guadagnini violin. Other fine violins stored in fire-proof vaults were untouched. The repair and sales service of the firm was able to continue without interruption.

PUBLICATION AWARD

The Composers Press, Inc., 853 7th Avenue, New York, offers one hundred dollars cash prize money and royalty contracts for publication of a song, an anthem, and a quintet for clarinet, French horn, violin, viola, and cello. The contest closes March 1, 1948.

The hundred dollar cash prize for 1947 was awarded to Maurice Whitney, supervisor of Music, Glens Falls, New York.

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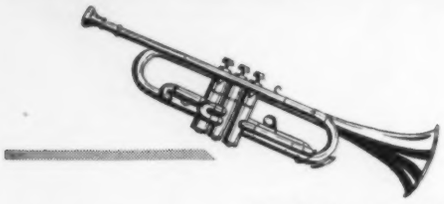

BERNARD FITZGERALD
University of Texas

SOLO LITERATURE OF THE TRUMPET

IN GENERAL, musicians have not given serious consideration to the solo possibilities of the brass instruments. In spite of the crude instruments which existed in the seventeenth and eighteenth centuries, the art of trumpet playing was highly developed as evidenced by the concertos composed by Bach, Haydn, and Leopold Mozart. These compositions are difficult, even for soloists of the present day, notwithstanding the mechanical and acoustical improvements of the instrument which is now used.

It is unfortunate that the trumpet literature of this earlier period is limited to a very few compositions now included in the repertory. It seems probable in view of the high degree of virtuosity attained by the trumpeters of that time, other composers also may have written solos for the trumpet, and that further research may lead to the rediscovery of a considerable number of additional compositions for solo trumpet and orchestra.

Modern Repertory

Much of the modern literature in the larger forms has been written by French and Belgian composers. This is probably due, at least to some extent, to the high standard of virtuosity in brass instrument performance which developed in the conservatories of France and Belgium at the beginning of the twentieth century.

Although only a few works by Russian composers are known at the present time, the available examples indicate that composers have shown a considerable interest in writing solo works for brass instruments, and it is hoped that more information will soon be available regarding other solo compositions for brass instruments by Russian composers.

In Preparation

There are comparatively few sonatas or concertos for brass instruments by American composers. However, the National Association of Schools of Music has commissioned the following distinguished American composers to write solo works for brass instruments: Howard Hanson, Concerto for Trombone; Leo Sowerby, Sonata for Trumpet and Piano; Quincy Porter, Sonata for Horn and Piano; Robert L. Sanders, Sonata for Trombone and Piano; Vittorio Giannini, Concerto for Trumpet. Four of the five compositions listed are now being prepared for publication by the Gamble Hinged Music Company, and it is expected that printed copies will be available in the near future.

The important solo trumpet literature in the larger forms has been included in the lists which follow, although there is considerable variation in the musical merit of the music listed. Numerous other concertinos and concertos which are not musically significant have been omitted from the present list. The majority of the trumpet repertory consists of shorter solos, and these compositions are not included in the present list except in instances where orchestra accompaniment is intended.

Foreign Sources

A large percentage of the solos included in the list is not published in this country, therefore it may not be possible to obtain the foreign publications at present. During the war existing stocks of imported music were exhausted, and it may be some time before it will be possible to obtain all the items listed. There are a number of sources in this country through which foreign publications may be obtained. The following publishers should be the best sources of supply:

Associated Music Publishers, 25 W. 45th St., New York 19.

Albert J. Andraud, 2871 Erie Ave., Cincinnati, Ohio.

Maurice Baron, 8 W. 45th St., New York 19.

Broude Bros., 115 W. 57th St., New York 19.

Carl Fischer Inc., 56 Cooper Square, New York 3.

Leeds Music Corp., RKO Bldg. Radio City, New York 20.

YOUR NAME IN PRINT

Some of the best and most practical ideas may be described in a paragraph or two.

If *you* think the particular manner in which you are solving a teaching problem is good, please send it in. Are you finding a certain technique especially useful? How do you get youngsters to practice? What is your pet peeve? Discipline? Motivation? Intonation? Rhythm? Sight reading? Awards? Medals? Contests? HOW-DO-YOU-DO-IT??? If your idea(s) and name are printed in these pages, don't faint if you receive a check in return for your trouble. Send to The INSTRUMENTALIST, Idea Dept., Box 512, Glen Ellyn, Ill.

CONCERTOS FOR TRUMPET

*Barbier, Rene	Piece Symphonique (Trpt. & Pa.)	Evette-Schaeffer
*Blattermann, H.	Concertino	Oertel
Boccalari, Ed.	Fantasia di Concerto (Trpt. & Pa.; also Band Acc.)	Carl Fischer
*Bohme, Oskar	Concerto in E minor, Op. 18 (Trpt. & Pa.)	Jurgensen
Brandt, Willy	Erstes Konzertstuck in F Minor, Op. 11 (Trpt. & Pa.)	Zimmermann
Brandt, Willy	Second Concert Piece in E Flat, Op. 12 (Trpt. & Pa.)	Cundy-Bettoney
*Cahnbley, August	Concertino	Benjamin
*Carl, M.	Concerto in E-Flat Major	Benjamin
Delcroix, Leon	Concertino Op. 43 (Trpt. & Pa.)	Evette-Schaeffer
*Fitzgerald, Bernard	Concerto in A-Flat Minor (Trpt. & Pa.; Orch. parts on rental from publisher)	Carl Fischer
*Goedicke, Alexander	Concerto, Op. 41 (Trpt. & Pa.)	Leeds
*Haydn, Josepf	Concerto (Trpt. & Pa.; orch. pts. pub. by Andraud)	Carl Fischer
*Herfurth, W.	Concertino in E-Flat Major	Benjamin
Lecail, Clovis	Concerto Romantique (Trpt. & Pa.; also w. Band Acc.)	Belwin
*Lecail, Clovis	Concertino (Trpt. & Pa.)	Belwin
*Liesering, Ludwig	Concertino in D Major	Benjamin
*Mozart, Leopold	Concerto for Trpt. in D and small Orch.	Kistner-Siegel
*Muller, S. W.	Concerto Grosso, Op. 50 (Trpt. & Pa.)	Eulenburg
*Pilss, Karl	Concerto (Trpt. & Pa.)	Universal Ed.
*Porrino, Ennio	Concertino (Trpt. & Pa.)	Ricordi
*Salmhofer, Franz	Concerto (Trpt. & Pa.)	Universal Ed.
*Senee, Henri	Concertino (Trpt. & Pa.)	Andraud
*Stohr, Richard	Concerto (Trpt. & Pa.)	
Strauwen, Jean	Concertino (Trpt. & Pa.)	Walpot
Vidal, Paul	Concertino (Trpt. & Pa.)	Belwin
*Wiggert, Paul	Concerto in E Flat Op. 50 (Trpt. & Pa.)	
Williams, Ernest	Concertos Nos. 1, 2, 3, 4, 5, 6 (Trpt. & Pa.)	Williams School of Music
*Wolff, Eduard	Ein Piston-Concert Op. 40 in F Minor	Ruhle & Wendling

*Indicates that the composition is for trumpet and orchestra.

OTHER SOLO WORKS WITH ORCHESTRA

Alpaerts, Flor	Concert Piece in B minor (Trpt. & Strs.)	Unpub.
Bach, Johann S.	Brandenburg Concerto No. 2 in F Major (Solo Trpt., Oboe, Flute, Violin, Strs. & Cembalo)	Associated
Bach, Vincent	Hungarian Melodies (Trpt. & Orch.; also Trpt. & Band, Trpt. & Pa.)	V. Bach
Barber, Samuel	Capricorn Concerto, Op. 21, for Fl., Ob., Trpt., Strs.	G. Schirmer
Bohme, Oskar	La Napolitaine, Tarantella, Op. 25, (Trpt. & Orch.; also Trpt. & Pa., Cundy-Bettoney)	Zimmermann
Casedesus, Francis	Hymne (Trpt. & Orch., also Trpt. & Pa.)	Choudens
Goedicke, Alexander	Etude de Concert (Trpt. & Orch.; also Trpt. & Pa.)	Leeds
Goeyens, Fernand	Morceau de Concert (Trpt. & Orch.; also Trpt. & Pa.)	Evette-Schaeffer
Jeanjean, Paul	Fantaisie Melodique (Trpt. & Orch.; also Trpt. & Pa.)	Evette-Schaeffer
Kennan, Kent	Il Campo di Fiori (Solo Trpt. & Small Orch.)	Unpub.
Maganini, Quinto	Tuolumne, Op. 2 (Trpt. & Orch.; also Trpt. & Pa.)	Edition-Musicus
Marty, Georges	Choral (Trpt. & Orch.; also Trpt. & Pa.)	Evette-Schaeffer
Riisager, K.	Concertino for Trpt. & Strings, Op. 29	Hansen
Rathaus, Karol	Little prelude for Trpt. and Strs. Op. 30	Balan
Scriabin-Stone	Etude (Trpt. & Orch.; also Trpt. & Pa. Interlude)	
Wiggert, Paul	Ungarische Rhapsodie Op. 27 No. 2 in B Flat Minor (Trpt. & Orch.)	Ruhle & Wendling

(The orchestrations for most of the above compositions are in the Edwin A. Fleisher Music Collection at the Free Library of Philadelphia, Logan Square, Philadelphia, Pa.)

SONATAS FOR TRUMPET AND PIANO

Assafiev, Boris	Sonata	Leeds
Bonnard, Giulio	Sonata	Ricordi
Emmanuel, Maurice	Sonata	Buffet-Crampon
Hansen, Thorwald	Sonata Op. 18	Hansen
Hindemith, Paul	Sonata	Schott
Schmutz, Albert	Sonatine	Ludwig
Williams, Ernest	Sonata	Williams

NEW MUSIC ROOMS

The INSTRUMENTALIST is assembling information on the building of new rehearsal rooms. Readers are invited to send pictures and specifications. How about ceiling, lights, acoustics, storage, practice rooms and the rest? Let's exchange ideas. Credit will be given contributors. Box 512, Glen Ellyn, Ill.

AFM SCHOLARSHIP

Musicians Local #4 of the A.F. of M. of Cleveland, Ohio, set a worthwhile precedent by awarding two music scholarships to Cleveland seniors for the continuation of serious music study in a school of music in college. The auditions were confined to the first division winners in the Greater Cleveland Solo and Ensemble Contest held earlier in the spring. Judges for the selection of the scholarship recipients were Russell V. Morgan, Cleveland Supervisor of Music, George E. Waln, Oberlin Conservatory of Music, and Beryl Rubenstein, Director of the Cleveland Institute of Music.

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REGION IX CONTEST

The Board of Control of Region IX has authorized T. Frank Coulter to proceed with the organization of a contest-festival to be held in Joplin next spring. This is in spite of the fact, says Mr. Coulter, that Kansas and Colorado cannot take their students out of the state and Nebraska is not interested in contests for large groups. It is hoped, however, that a large contest may be built by attracting entries from the states south, southeast and southwest of Missouri. Directors interested are requested to write T. Frank Coulter, Box 137, Joplin, Mo.

MIDWEST CLINIC

A clinic will be held at Chicago's Hotel Sherman December 12-13 under the sponsorship of the VanderCook School of Music, the Lyons Band Instrument Company, and the Neil Kjos Music Publishing Company. Extensive repertoire will be read and a repair clinic will be held. Guest conductors will include Raymond F. Dvorak of the University of Wisconsin and Clifford P. Lillya of the University of Michigan. H. E. Nutt and Forrest Buchtel will conduct an "All-Request" program. Bruce Houseknecht's Joliet band will be featured.

EDEN TO FOX

Miss Josephine Eden is now handling educational promotion in the Chicago office of the Sam Fox Publishing Company. She was formerly district manager of Mills Music, Inc., and has had wide experience with other music firms in editorial and advisory capacities.

WALDEN QUARTET

The Walden String Quartet, formerly of Cornell University, have been appointed quartet in residence at the University of Illinois.

Organized in 1934 by four young Cleveland musicians, the four have become noted for their interest in the music of their contemporaries, having prepared more than eighty new works. During the past season, in addition to extensive touring, the Walden New York appearances included a concert in Town Hall and concerts for the League of Composers and for the International Society of Contemporary Musicians. In May they gave premiere performances of works by Piston, Schoenberg, and Martinu for Harvard's Symposium on Music Criticism.

Fraser Fiddle Facts

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Unless a violin (viola, cello or bass) has a good tone, it will discourage the sensitive student. Directors, private teachers and parents must not overlook this fact. The young performer should have an instrument that will help him to give out the best he has in him.

§ § §

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§ § §

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Music Quiz

(Correct answers will be found below)

1. The heckelphone uses (a) a single reed, (b) a double reed, (c) no reed.

2. A bow usually contains the following number of hairs (a) from 75 to 175, (b) from 175 to 275, (c) from 275 to 375.

3. The wood used in the bars of marimbas is (a) rosewood, (b) mahogany, (c) oak.

4. A caprice is (a) a whimsical piece of irregular form, (b) a type of Viennese dance, (c) a type of French dance.

5. The range of a timpano (one kettledrum) is (a) a third, (b) a fifth, (c) a seventh.

6. The chief purpose of the winding on a string is (a) to make it last longer, (b) to make it rounder, (c) to add weight to it.

7. In what famous orchestra piece is a phonograph used? (a) A Night on the Bald Mountain, Rimsky-Korsakoff, (b) The Pines of Rome, Respighi, (c) Til Eulenspiegel, Strauss.

8. One of Beethoven's concerti is called (a) Der Meister, (b) King Joseph, (c) The Emperor.

9. In seating an orchestra the only section which has the same place with all conductors is (a) viola, (b) string bass, (c) first violin.

10. The E*b* soprano clarinet was first used by a (a) concert band, (b) symphony orchestra, (c) dance band.

11. The pitch of a tone varies with the rapidity of the vibrations (a) inversely, (b) directly, (c) as the square of the distance.

12. What instrument uses the "thumb" position? (a) French horn, (b) bass trombone, (c) cello.

Answers:

1-b. 2-b. 3-a. 4-a. 5-b. 6-c. 7-b. 8-c. 9-c. 10-a. 11-b. 12-c.

IDEAS BY PRINCIPALS

A short article (one or two typed, double-spaced pages) by your principal would look well in our "Mr. Administrator" department. School administrators like to read articles written by school administrators.

Something written by a principal or superintendent who is whole-heartedly behind the instrumental music program will carry weight. Remember, we like short items also—one or two paragraphs may speak volumes. Even a single sentence that we may quote will be welcome.

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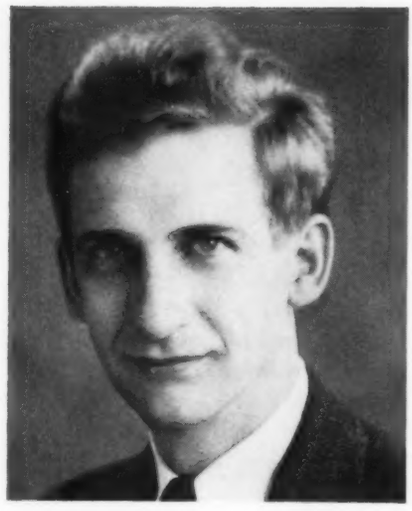
ALIBIS for STRINGS

A Music Educator Looks Facts in the Face

By THEODORE F. NORMANN
University of Washington



INCREASINGLY during the past several years, music educators have been gloomily forecasting the eventual death of the school orchestra unless drastic steps are taken to revive it from its present state of anemia. Among the most vocal of those predicting such a fate have been the teachers of violin. These sad souls witnessing the gradual depletion of their own classes have searched high and low for reasons that might explain the apparent lack of concern upon the part of the average student in high school over the fate of the traditional school orchestra. Clinics have been held, articles without number written, and discussions waxed hot in seeking the answers. Some orchestra proponents have even gone to the extreme of recommending that the ensemble be glamorized *a la* Hollywood with special costumes, fancy stage settings, and a string section whose instruments would be striped in patriotic red, white and blue.

Who's to Blame?

In all the study and thought and hare-brained ideas that have gone into the problem, it seems to me that we have, perhaps, overlooked the most sensible answer of all, no doubt because it is so obvious. May it not be true that the reason we have so few string players, and as a result of this so few functioning orchestras in our schools, lies in the fact that the string teacher, *himself,* is the underlying cause for the present dearth in orchestral activity. At first glance this may seem ridiculous, but for the sake of argument let us advance three reasons which appear to justify this conclusion.

Slaves to Tradition

My first objection to the average string teacher is that he is too firmly rutted in tradition. The violin is an instrument hoary with the tradition of age. In the course of its development it has accumulated a truly voluminous amount of technical literature —a literature which is supposed to mark clearly and truly the long and tedious journey to Parnassus.

This has led in turn to certain assumptions which if not unwarrantable are at least open to grave doubt. The first assumption is the one that the strings in general and the violin in particular are the most difficult of all instruments to learn to play. The second assumption is that, because of this fact, only a teacher who, himself, has gone through a long and tedious training in string technic is capable of teaching these instruments. The third assumption is that because of their inherent difficulty no child who is not extremely gifted and talented should attempt to study the strings.

Each of these three assumptions I would challenge. They seem to arise from an unconscious desire to maintain an artistic prestige which is not warranted. They grow out of a need to defend one's increasingly tenuous hold on a disinterested public, a public which has grown disinterested because string teachers as a class have forgotten the most elementary principles of good salesmanship. The strings are not overly difficult. They are no older in tradition than many other instruments in the orchestral family. They can be taught, believe it or not, by anyone who possesses a sound musicianship coupled with an intelligent inquiring mind and a modicum of native teaching ability. Furthermore, any youngster of normal capacity can build with comparative ease, providing he has intelligent teaching, a functioning command of its technical problems which if properly presented will bring him personal and artistic satisfaction.

Must Be Gifted Violinist?

My second objection to the average string teacher is that he has relegated to himself the sole and exclusive right to the training of orchestras. The foundation of the orchestra is the string choir and it therefore follows that only a trained violinist or at the very least a cellist is capable of leading a school or community orchestra. This, I maintain, is a gross misconception; for the violinist, by and large, is temperamentally and musically ill-suited, *without supplementary training,* to build and develop the orchestra.

Witness any professional violinist nursing his ill-concealed desire to become a Toscanini. Lovingly he caresses and soothes his first violin section (which often contains all the string players present). The rest of the orchestra is ignored, for neither can he read a score intelligently, nor can he hear more than a single melodic line, allowing all else to fade into insignificance. One may say that this is exaggerated. A few casual visits to orchestra rehearsals under the baton of a professional violinist soon convince one of the essential truth of this statement.

If further proof is needed, one has only to glance over the roster of the conductors of our major symphony orchestras. There are a comparatively large number of pianists, some organists, a scattering of cellists, a bass player or two and possibly a drummer. Finding a violinist conductor at this level is like seeking the proverbial needle in the haystack.

Why This Segregation?

The third objection to the violinist conductor is his insistence upon the

necessity of maintaining a string orchestra separate and apart from the traditional symphonic group. This has been one of the most disastrous moves that has been made in recent years to kill off the prestige and morale of the school orchestra ensemble. It has resulted in two very definite problems: First, the string players themselves have lost morale because the winds are irregular in attendance, thereby increasing the not uncommon notion that anyone who plays a stringed instrument must be queer; second, the wind players who perform with the orchestra lose respect for the group because there is not placed upon them the same standards of accomplishment which hold generally for the band.

I believe in the orchestra. I feel that no school music program can be considered as adequately functioning without it. Yet at the same time there is a certain ironic humor in the more or less obvious fact that the present state of affairs which string players so often attempt to condone and excuse is in large measure a result of their own lack of understanding, their inability to adjust to conditions, and their continuing worship of the cult of string mysticism.

PRIZE COMPETITION FOR FLUTE AND PIANO WORK

The New York Flute Club announces a prize of one hundred dollars to the winning composer of an original composition for flute and piano. The contest, the Flute Club's first, closes January 15, 1948. Full details may be secured by writing to Lewis Bertrand, Flute Club Award Contest Chairman, 18 East 41st Street, New York 17, N. Y.

The New York Flute Club, now in its twenty-seventh year, aims to promote appreciation of the flute and other instruments of the orchestra, to encourage the art of music and provide opportunities of performance for artists and composers.

The Club frequently presents "first performances" in the notable series of solo and ensemble recitals which it conducts each season. Beside the flute, concerts have featured voice, piano, viola, oboe, clarinet, recorder, harp, harpsichord and other instruments.

Members are encouraged to participate in the club work. Before concerts they have the opportunity to form duets and ensembles or to play solo with piano accompaniment. An excellent reference library is at their disposal. Membership entitles to admission at concerts with an additional ticket for a guest.

GROUP SUBSCRIPTIONS

The INSTRUMENTALIST has been adopted by many institutions of higher learning as required or reference reading in music education teacher-training courses. Prices, one year, 5 issues (September to May, bi-monthly), 4 to 8 copies mailed to one name and address, each, 75c; 9 or more to one name and address, each 65c.

Group orders of the current or succeeding issues, 4 to 8 copies mailed to one address, each, 25c; 9 or more to one name and address, each, 20c.

Remittance should accompany order.

YOUTH ORCHESTRAS

The Germantown Youth Orchestra of Philadelphia, founded in 1940, has a membership of over 100 students of public, parochial and private schools. It is a community supported non-profit and non-commercial educational and recreational project for the youth of that community. The group has weekly rehearsals and gives three or more concerts each season. J. W. F. Leman is director, and Bevan P. Y. Jordan is chairman of the Advisory Board.

The Youth Orchestra of Greater Chicago will open its 1947-48 season with a concert in Orchestra Hall Friday evening, November 14. The organization has been holding auditions for vacancies caused by last year's graduations and removals. Dr. Owen R. O'Neil is president of the group, and Harold N. Finch is acting conductor. Address 400 North Michigan Avenue, Chicago 11, Illinois.

NEW INSTRUMENTAL TEXT

We are the instigators of the newest and only book of its kind, "The Playing Techniques of the Instruments of the Band and Orchestra." Traugott Rohner of Northwestern University and Theodore F. Normann of the University of Washington, assisted by scores of experts, are the compilers. Containing some 300 pages, the work is complete, up to date, and practical. Further announcements will follow soon.

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Composer	Title	*Publisher	Grade
	E♭ Alto		
De Bueris	Fantasy Concertante	Bel	E
Glazounoff	Serenade Espagnol	†MBar	E
Guerwich	Sequidilla	SF	E
Aubert	Solo de Concours	†Alf	M
Godard	Canzonetta	CF	M
Guerwich	Fantasy in F Minor	Ru	M
Guerwich	Concerto in E Minor	Ru	D
Lapham	Concerto in Ab	†SC	D
Ring-Hager	Danse Hongroise	Rob	D
Bach	Arioso	CF	E
Llewellyn	My Regards	GHM	E
	B♭ Tenor		
Templeton	Elegie	Bel	E
Bach-Gateau	Sonata	†Alf	M
Lacome	Rigaudon	And	M
Singelee	Solo de Concert	Ru	M
Bennett, D.	1st Concerto in G Minor	CF	D
Combelle	Premier Solo de Concert	†Alf	D
Singelee	Concerto No. 1	†Alf	D
	E♭ Baritone		
Allen	Dark Moon	†PA	E
Andrieu	1st Contest Solo	†Alf	E
Hoffman	Jota Araginesa	Bel	E
Beethoven	Allegro from Sonata Pathetic	†CB	M
Combelle	Premiere Solo de Concert	†Alf	M
Donjon	Invocation	†CB	M
Alschausky	Walzer-Aire No. II	†CB	D
Frangkiser	Canzona	Bel	D
Long	Undercurrent	Ru	D
	B♭ Bass		
Allen	Dark Moon	†PA	E
Frangkiser	Melodie Variante	Bel	M
Barnhouse	Barborosa	Bar	D

*For Key to Publishers, see The INSTRUMENTALIST, September-October, 1947, page 42.

†Key to Publishers, *continued*

Alf	Alfred Music Co., Inc., 145 W. 45th St., N. Y. 19.
CB	Cundy-Bettoney Co., Bradlee & Madison Sts., Hyde Park 36, Boston, Mass.
MBar	M. Baron Co., 8 W. 45th St., New York 19.
SC	Pro-Art Publications, 43 W. 23d St., New York 10.
PA	Sprague-Coleman Music Co., RKO Bldg., New York 20.

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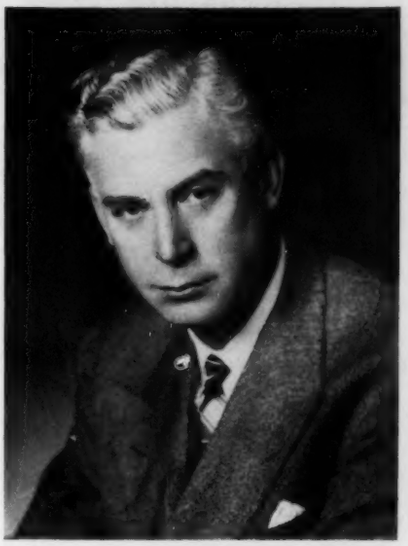
KUYPERS TO ILLINOIS

John M. Kuypers, formerly chairman of the music department at Cornell University, has been appointed director of the School of Music of the University of Illinois, Urbana. He takes the place of the late Frederic B. Stiven.

Kuypers is an outstanding orchestra director and is interested in the promotion of strings. He was a viola player with the Minneapolis Symphony Orchestra from 1926 to 1932, and guest conductor of that orchestra 1938 to 1940.

An optimist is a parent who pays fifteen dollars for an instrument and expects his Johnny to hold down first chair.

AMERICAN MUSIC CONFERENCE FORMED



CLARE A. JOHNSON

An organization for the promotion of music through all levels and branches of schools and society was recently formed, known as the American Music Conference, with national headquarters at 332 S. Michigan Ave., Chicago. Clare Johnson is executive secretary, and Louis G. LaMair of Lyon and Healy is chairman of the board of trustees.

The AMC, a non-profit educational organization backed by leading divisions of the music industry, will seek to attract new millions to active enthusiasm for music, especially through more training in the schools. "Music," said Mr. LaMair, "must be recognized as a basic part of our school curriculum . . . There is a glaring lack in our schools and communities" (as compared with the utmost pains taken by schools to provide the best in shop courses and physical training).

The new organization has on its agenda the giving of recognition to distinguished service and leadership in the development of musical activities; the undertaking of studies and surveys; the sponsoring of competitions, festivals, and other music projects; and the promotion of music in the church, home, industry, therapy, recreation and general culture.

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MUSIC Reviewed

BAND

Grand Symphony for Band, Op. 15, Third Movement, The Apothesis, Berlioz. Mercury. Symphonic band with full score, $11.00; Full band with full score, $8.50; Chorus parts, each $.25.

This work was written, on commission, for the 10th Anniversary of the 1830 French Revolution. It was originally written for band. This movement is of a martial, triumphant character. It opens with a bright fanfare and closes with a huge climax making use of choral parts at the close. The work is not difficult, being of about grade IV. It has been revised and edited for modern use by Richard Franko Goldman. There is a fine set of program annotations available with the parts.—G.W.

Sword Dance, Khachaturian, arr. Mohaupt. Russian-American. Standard band, $4.50; Symphonic band, $6.50.

A fast, wild, modern dance in 3- and 4-beat meter at a Presto pace. The piece ends softly. The difficulties of the work lie in its use of speed and high registers. Short . . . duration, 2 minutes.—G.W.

Themes from Second Concerto, Op. 18, Rachmaninoff, arr. Bennett. C. Fischer. Symphonic band, $6.00.

Another arrangement of the popular themes from one of the great piano concertos. The arranger's name is enough to guarantee a number with beautiful tonal effects and great skill in scoring. An excellent number for band in this field. Should be easily done by the average High School Band.—D. H.

French Military Marching Song from The Desert Song, Romberg, Peloquin. Harms. $3.00.

What is This Thing Called Love, Porter, Morrissey. Harms. $2.50.

Both these numbers, published separately, are from the familiar Harms library of popular numbers. They are both done in the usual form of this library edition. They appear to be well scored and should be nice additions to the popular library. A more detailed review cannot be given since only condensed scores were received for inspection.—D. H.

Interlude, Morrissey. Remick. $2.50.

Here is a number, which from the sketchy reading possible from only a condensed score, appears to fill a need for the band. A clarinet solo needing only good tone and moderate technique with a band accompaniment. Written in a modern style and with audience appeal. I would like a chance to hear it before saying more, but it appears to be a number many bands could use.—D. H.

Scale Time, Buchtel. Kjos. Conductor, $1.00; parts, $.35.

A very first technic book of technic on scales, chromatics and etudes. Band instrumentation but could be used with orchestra by using C part published. Deals in five of the more commonly used keys. A good daily study book for technic and intonation study.—D. H.

La Veeda, Alden-Schoenfeld. Music Publishers Holding. $1.00.

A quick step version of a Latin-American number. Interesting, not involved. Parts are easy. For a short tune involving little work it is good.—D. H.

Lift Ev'ry Voice and Sing, Johnson, arr. Gray. Marks. $1.00.

A number of negro spiritual type claiming to be the National Negro Anthem. Not involved melodically being based on an eight measure phrase. Beautiful harmonies in organ like style. A short number in march size print. Fine for tone study—D. H.

No Name, Vitto. Fischer. Concert band, $2.50.

This is a clever novelty number based on the sounds you hear when two "would-be" pianists reach the rehearsal room ahead of you. Features five tunes you hear to a basic accompaniment in style of "Chop Sticks". Hence the title, "No Name". A really clever idea which appears to be well worked out. A chance to hear the tonal effects was impossible since only a condensed score was submitted. For a catchy novelty look into "No Name".—D. H.

The Sky Writer and Chimes of Victory, Bergeim. Boosey & Hawkes.

Published separately these two new marches by the same composer are of medium difficulty with parts well distributed. They appear to be very melodic and of a very rhythmic quality. The condensed score received makes it impossible to inspect range of parts and individual difficulties.—D. H.

Storm King, Finlayson. Boosey & Hawkes.

A six eight march of a sparkling nature. Solid in character with good rhythmic effects. From the condensed score it appears to be a good march.—D. H.

The Men of Iwo Jima, Bortz, Wagner. Fischer. $1.00.

Written by two men who were in the invasion of Iwo Jima this march seems to be interesting and solid in construction. A cut time march with a vocal trio written for a quartet. Melodically interesting.—D. H.

The Thunderer, Sousa, Yoder. Fischer. $1.00.

Another of the famous marches rearranged by Yoder to fit the needs of the modern High School Band. Good.—D. H.

OUR REVIEWERS

George C. Wilson
Dale Harper
Irving Tallmadge
Samuel A. Mages

MUSIC FOR STRING ORCHESTRA

Fiddle Faddle, Anderson. Mills. $2.50 plus parts.

A very interesting number for string orchestra. Featured by the Cleveland Symphony in their Summer Pop concerts. Requires good string players. Written in a novelty style with syncopated effects. Not too difficult, and good training. Your group will like it.—D. H.

METHODS

Principles of Extensions in Violin Fingering, Babitz. Delkas.

The space permitted here makes it impossible to review this violin technic method intelligently. It involves new theories on fingering, many of which present a challenge to the violin teacher. The theories are involved and well worked out. Profusely illustrated. I suggest you glance at a copy at your local dealers.—D. H.

SMALL ENSEMBLES

WOODWIND TRIO

Fugue in C Minor, Bach-Tarlow. Elkan-Vogel. Flute, clarinet in Bb and bassoon, $1.00 complete.

Players like this, and it is certainly good teaching material. No unusual technicalities. Careful observation of phrasing is essential. Easy High School. Grade III.—I. T.

WOODWIND QUINTET

Quintet in F Major, Mozart-Cailliet. Elkan-Vogel. $2.00 complete. Flute, oboe, clarinet in Bb, horn in F and bassoon.

A very effective and satisfactory transcription of the classical oboe quartet. Students capable of playing Mozart will find this work delightful. Grade III-IV.—I. T.

In The Meadow, Guentzel. Barnhouse. Flute, oboe, clarinet, horn and bassoon. $1.25 complete.

Most high school players will enjoy this. It has the great virtue of color variety. All parts are interesting. Not difficult. High school, Grade III.—I. T.

SEXTET FOR WOODWINDS AND PIANO

Nocturne, Vladimir Dukelsky. Carl Fischer, Inc. Flute, Oboe, Clarinet, Horn, Bassoon and Piano. $2.00 complete.

Want something modern? Here is a long and happy stride in that direction. Nocturne, while it is not as "radical" as the Dukelsky Cello Concerto which was aired last month over NBC, is nevertheless far removed from the writings which most of our students know. There are no banalities, no trivialities, and no tonic chords. Those who were excited by Dukelsky's "Three Pieces" when it was played at Cleveland two years ago, will find Nocturne a worthy successor. We have used this work with advanced high school and college students. Both have liked it. Imma-

ture players should probably not be subjected to a work involving such advanced harmonic theories. Vladimir Dukelsky ranks as one of our foremost composers. Nocturne is one of his excellent, albeit short works. Try it! Grade VI.—I. T.

MIXED CLARINET QUARTET

Chromatic Caprice, McKay. Barnhouse. Four Bb clarinets, alternate alto and bass parts. $1.25 complete.

Rather mature high school students may profit by reading this through to check their ability on the sharps. Musically, the number is not gratifying. Grade III.—I. T.

Suite, Smith. Barnhouse. Four Bb clarinets, alternate alto and bass clarinet parts. $2.00 complete.

This is one of the most satisfactory of the many clarinet quartets recently released. Good for public performance or contest use.—I. T.

Bb CLARINET QUARTET

Suite in Folk Style, Roger Goeb. B.M.I. Quartet of Bb clarinets. $3.00 complete.

At last! Another good quartet for four Bb clarinets. You may like all of the four short movements. You will certainly like the folk dance and canon, (movement 3 and 4). Well written—sonorous—rhythmically intriguing. High school, Grade IV.—I. T.

Bb CLARINET QUARTET

Concert Rondo, Leon Dallin. Mills. Arr. for four clarinets in Bb by Westphal. $1.25 complete.

Dallin and Westphal are the team who gave us the very brilliant "Fountains at Dawn", for clarinet quartet. The Concert Rondo, although less startling, is nevertheless a worthy successor. It is beyond the range of any but good high school groups, because of the harmonic structure and the rhythmic problems, technical facility and understanding are requisites. Grade V.—I. T.

BRASS QUARTET

Festival Days, Guentzel. Barnhouse. Four trumpets, or two trumpets, trombones and baritone. $1.25 complete.

A somewhat boisterous number of the Fiesta type. The lodge members will think the boys can really play. High school, Grade III.—I. T.

SOLOS

TRUMPET OR CORNET

24 Advanced Etudes for Trumpet or Cornet, Hering. C. Fischer. $1.50.

These studies are intended as a supplement to the first and second books of etudes for Trumpet by the same composer (Thirty-Two Etudes and Forty Progressive Etudes). They provide material dealing with more specialized problems such as rhythm, phrasing, and articulation. The range of the studies is up to high "C" but in general it is only moderately high. The studies are varied in tempo and moods and include a triple-tonguing study.—S. M.

Dancing Tambourine, for Trumpet and Piano, Polla, arr. Gossette. Harms. $.60.

This is a transcription of the well known popular song by W. C. Polla. It is one of a series of the standard popular songs and ballads. The range is up to "G" and the rhythms are not difficult. This is a bright and tuneful number especially for the player who has developed a good staccatto tongue in his playing.—S. M.

Joline (Waltz caprice) for Cornet and Piano, Leidzen. Mills. $1.00.

The solo opens with a showy cadenza which leads into the Waltz. The melody is tuneful and allows for the usual rubato playing in this type of composition. The section at No. 10 which is a single-tongued Vivace passage is difficult, however it is also written in a simplified version. This solo is good as training material as well as program material. It is about grade V difficulty.—S. M.

DEAR EDITOR:

We have spent a great many hours reading and playing all of the new ensemble materials. Frankly, we are disappointed and somewhat alarmed. We wish publishers would stop producing numbers which are supposed to be played by four cornets or two cornets and two bass instruments. Except in isolated cases of pure contrapuntal writing (reversible counter-point at that) it just can't be done!

When a bass part is raised an octave it ceases to be a bass part. What becomes of the harmonic structure then is anybody's guess. Even if the fourth part is so narrow in range that it can be played in the lowest register of the cornet or the highest register of the trombone, the color change is so great that the number cannot possibly be the same in both cases.

If a vocal choir gave the tenor and bass parts to second sets of sopranos and altos, the director would be considered anything but a musician. Evidently however, there is a special dispensation for band directors who make this type of substitution. At least they seem to live to play more numbers prepared for alternate instrumentations.

The clarinet quartet offers similar problems. No matter what the salesman tells you, it is not possible for a number to be good for four Bb clarinets and also to be good for a mixed clarinet quartet. Must we go on supporting these "Jack of all Trades" arrangements? Why not use numbers written expressly for the instrumentation at hand?—Irving Tallmadge.

GEORGE C. WILSON is associate professor of music and director of band and orchestra in the University of Missouri. He was director of the University of Arizona band 1939-46, and instrumental music director, Emporia, Kansas Teachers College, 1931-39. On Interlochen music faculty four summers. Lecturer, music education, Teachers College, Columbia, 1936-37. Composer of published band arrangements. Obtained degrees at the University of Illinois and Teachers College, Columbia. Active in state and national groups. Phi Mu Alpha, Sinfonia.

FLUTE

Menuetto, Mozart. C. Fischer. $.50.

A familiar Mozart Menuetto in a good edition by Andrea Del Vecchio. Grade V requiring a good tongue.—G.W.

VIOLIN and PIANO

Jeux d' eau, Ravel-Castelnuovo-Tedesco, edited by Szigeti. C. Fischer. $1.50.

Modern, virtuoso, violin solo literature. The technical demands are great and require all the left-hand tricks. The piece is quite florid. Grade VI.—G.W.

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Some of us are a little reluctant these days to recommend our profession to others. This attitude is a little dangerous for us, as well as bad for the future of the profession. There is a suggestion of defeatism about it which we cannot afford to countenance within or among ourselves.

It is true that some of these gifted young people might do better financially in other fields. That is unimportant. That old chestnut, "Money is not everything" is just as true now and will be just as true twenty years from now, as in past generations.

Let us not allow a generation of youngsters to grow up to worship at the shrine of the almighty dollar. The preservation and development of our culture is more important, and more conducive to permanent peace and happiness than economic superiority and strength.

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Just As You Say!

They're so far down south they don't use anything but Klaghorns in their bands. (That's a joke, son!)
—Newell Long, Indiana University

Director: Why didn't you play the accented roll in the fifth measure? I gave you a definite cue.

Drummer: I'm sorry sir; you caught us with our snares down.
—Don L. Parlette, Archbold, Ohio

This happened to me—

Director: "And now we come to the *sight* reading part of our tryout."

Young colored saxophone player: "Is dat to see how far we can see the music?"—Eugene J. Bohrnstedt, Beloit, Wisconsin.

Father: "Son, have you done your bit today to make at least one person happy?"
Son: "Yes, sir."
Father: "That's fine. What did you do?"
Son: "I went to take my music lesson and the teacher was happy to see me go."

A municipal band, lacking a leader, voted for one member of the group to lead it at each rehearsal.

One week, after a rich patron had seen fit to donate a set of timpani, a certain person whose musical knowledge had always been suspected was elected. At the end of one selection, in a rather rocky rehearsal, the timpani played three extra beats. The leader, wishing to show that he knew what it was all about calmly set the baton on the stand and defiantly asked, "Now who done that?"—B & H News.

***Note*—One dollar will be paid for each hitherto unpublished item used in this column. Topics are limited to sayings or incidents involving music participants and/or matters pertaining to music. Address "Just As You Say," c/o The Instrumentalist, Box 512, Glen Ellyn, Illinois.**

UNION COUNTY, N. J.

A large and successful summer school was held at Roselle, New Jersey, under the direction of V. W. Bork. Music students to the number of 454 were enrolled from 31 communities in 108 classes, 8 bands, and 6 orchestras. A staff of 20 directors and teachers assisted with the instruction and rehearsals.

VIOLINS—OLD and NEW

A VIOLIN, unlike other instruments, does not deteriorate with age. In the hands of a good player, its tone improves through the years, and the instrument increases in monetary value.

Moreover, violins which have been broken or which have gone to pieces through neglect can be made as good as new, or better, in the hands of an expert repair man skilled in the knowledge of the structural mechanics and delicate surgery of violins.

So great is the demand for violins created by the old master-makers, that such instruments, as is well known, sell now for thousands of dollars—especially if they have been played upon by virtuosi.

Very few youngsters or beginners, however, care to invest that much money in an instrument. Many contend that a modern violin worth only a few hundred dollars may rival a genuine Stradivarius in faultlessness—minus history, the glamor of tradition, and the mellowness and richness that comes with age.

To Repair or Not to Repair

No one denies that either an old or new violin may be improved by installing a longer or heavier bass-bar (the hidden structural "soul" of the instrument), or by re-tapering the delicately graduated interior. This is work for the skilled artisan who has given his life to the work, and not for the amateur.

Mr. Chelsea Fraser of Saginaw, Mich., has given considerable information in The INSTRUMENTALIST concerning minor repairs and "first aid" to the ailing or damaged stringed instrument. Mr. R. A. Olson of William Lewis and Son, Chicago, states that it is desirable for every school to have a well equipped repair shop for making minor repairs on violins, cellos and basses. Francis Drake Ballard of Tuckahoe, N. Y., on the other hand feels that it is little short of sacrilege for the uninitiated to tinker with good instruments. Mr. Ballard takes issue with Mr. Fraser, also, on the relative merits of new and old violins, urging that there must be a "reason" for the permanent high market value of the remaining rare old specimens.

What Makes a Violin Great?

Dr. F. A. Saunders, professor emeritus of Harvard University, reports some laboratory findings in the Journal of the Acoustical Society of America that may encounter some serious repercussions from the appraisers of stringed instruments. A number of very fine violins (genuine Stradivari, Guarneri, Amati, etc.) were compared with each other and against a number of modern instruments of both good and poor quality by the most accurate acoustical instruments available.

Scientific evidence does not uphold many of the time honored opinions used in evaluating the quality of violins, on the following bases:

1. The tone power of an instrument should be evenly distributed throughout the entire range.

The evidence shows conclusively that this factor does not vary with either the age or the price of the violins tested.

2. A fine violin should respond more easily than a poor one.

Many of the modern instruments excelled the Strads on this test. A cheap five dollar violin compared favorably with a Guarnerius worth several thousand dollars.

3. The difference in volume between the softest and the loudest tone on any one instrument is a significant indicator of value.

A modern violin outdid an Amati. A famous Strad was significantly strong on its C's and weak elsewhere. Within the twelve Strads tested, five were good, three were weak in the lower tones, and four were intermediate.

4. The tone of a superior instrument lingers longer than that of poorer ones.

This factor was measured (photographed) to within an accuracy of one ten thousandth of an inch, yet the differences found were considered as inconclusive.

Before hastily concluding that one cannot tell the difference in the quality of violins, it is well to remember that in audience tests where different instruments were played behind a screen, gifted and experienced listeners have been able to distinguish old violins of high quality.

Recommended Music for Outstanding Christmas Programs

BANDS!

YULETIDE OVERTURE
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A colorful arrangement for **band** and **optional chorus** of Christmas melodies including "Jingle Bells," "Adeste Fideles," "God Rest Ye Merry Gentlemen," "Silent Night." One SATB part is included in each band-stration.

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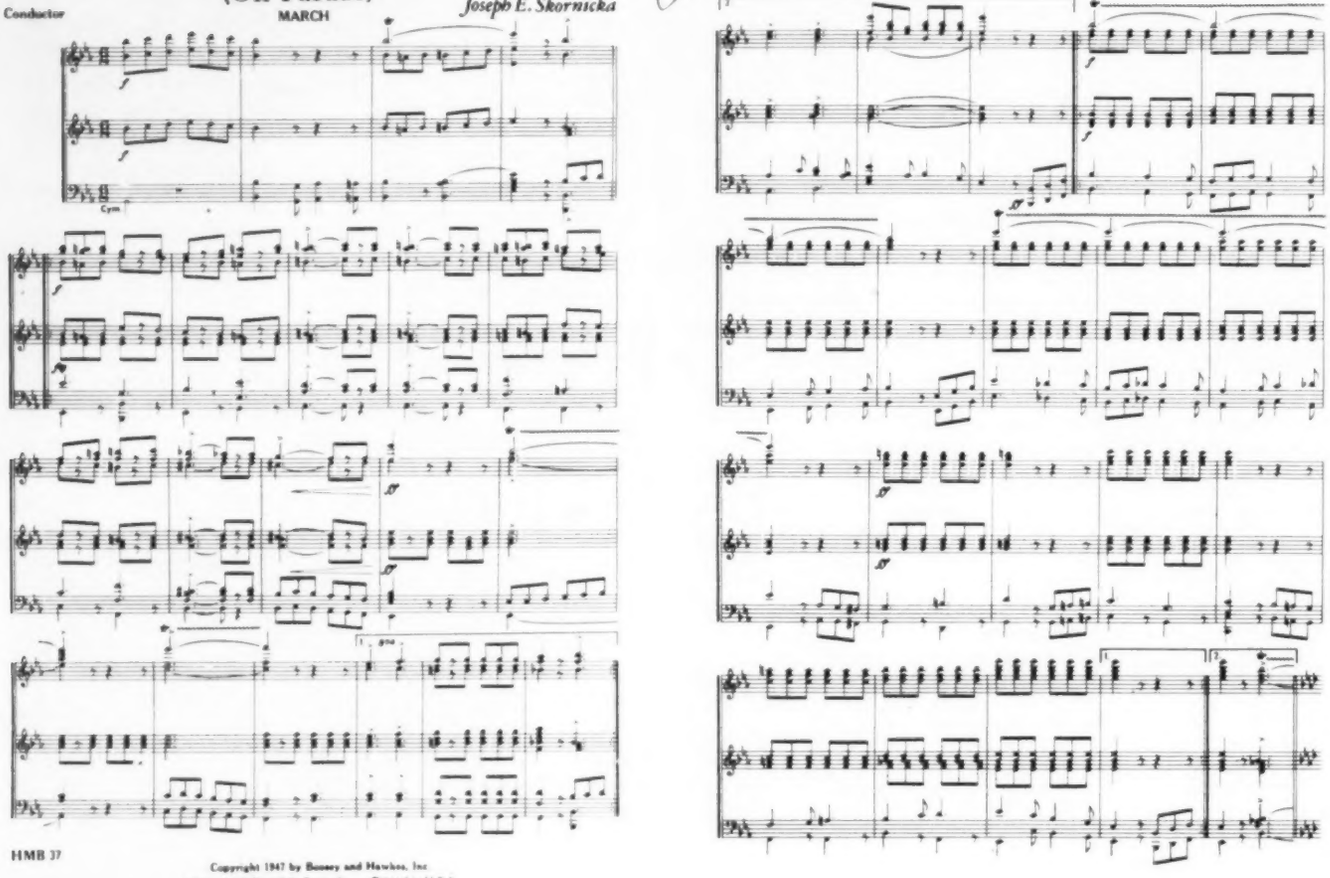
To "The INSTRUMENTALIST" Magazine--

Joseph Skornicka

INSTRUMENTALIST
(On Parade)

Conductor

MARCH

Joseph E. Skornicka

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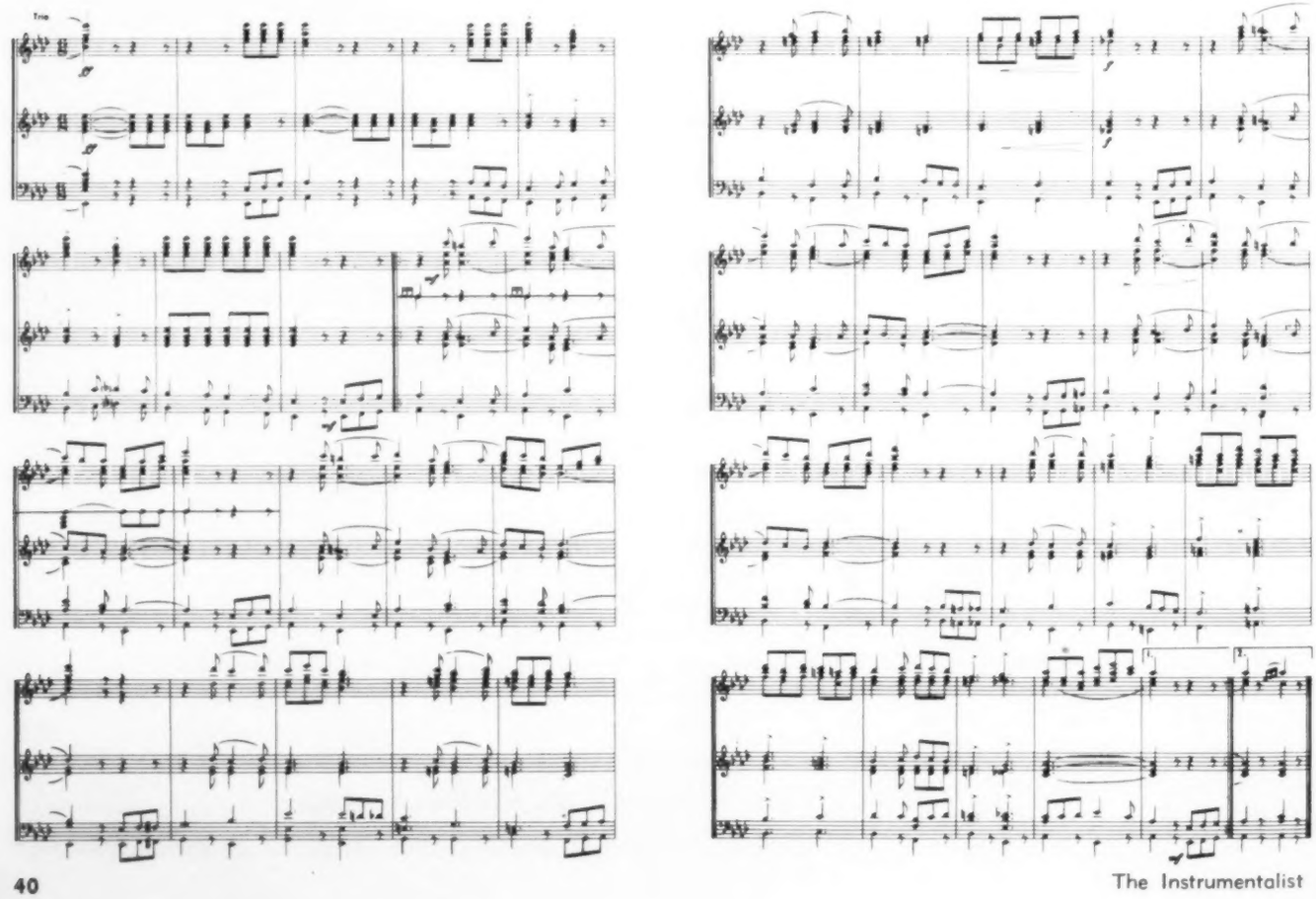
← NEW MARCH

On the opposite page is a facsimile of the score of "INSTRUMENTALIST on Parade" dedicated by Joseph E. Skornicka to The INSTRUMENTALIST Magazine. Half of the proceeds will be donated to this magazine to be used as a scholarship in a summer music camp. The publisher has offered to augment the fund, matching dollar for dollar.

XMAS MUSIC

Christmas Story, arr. Paul Yoder. Kjos. Symphonic band, $4.50; full, $3.00. Chorus parts, each, $.20.

A welcome addition to those desiring Christmas program numbers. May be used with chorus or choral effects, special lighting, off-stage ensembles, dramatic tableau or pantomime, and backstage narrator with microphone. Narration is chiefly from the Scriptures. Continuity includes Silent Night, O Little Town of Bethlehem, It Came Upon the Midnight Clear, Away in a Manger, Hark the Herald Angels Sing, The First Noel, O Holy Night, O Come All Ye Faithful, We Three Kings of Orient Are, and Joy to the World.—R. C.

CONTEST LISTS

The National Manual of contest rules and materials published in 1943, is out of print, but the rules are still in effect and the material may be used in contests.

The 1946-7 selective list contains band, orchestra and chorus numbers, and instrumental ensembles. There are no solos nor vocal ensembles listed. This booklet may be secured from the Music Educators National Conference, 64 East Jackson Boul., Chicago 4, for 50c. A new solo list for band, orchestra and vocal is in preparation.

Directors will do well to consult the Interlochen list of instrumental ensembles (1946), and the Interlochen list of recommended band materials (1947). These lists may be secured by addressing the National Music Camp, (winter address) Ann Arbor, Mich.; or the Instrumentalist Magazine, Box 512, Glen Ellyn, Ill. There is no charge for single copies of the Interlochen lists. In quantities of ten or more, 10c per copy.

COOK TO MICHIGAN

Martin H. Cook, who for 21 years has been with the Carl Fischer store in Chicago, has moved to Grand Rapids, Michigan, to assume active partnership in the store of Lewis B. Malecki.

MEET THE AUTHOR

KENNETH DOUSE has been alto saxophone soloist for many years with the U. S. Marine Band, Washington, D. C.; also member of the first violin section of the Marine Symphony Orchestra. His first instrument was the violin. Composer of numerous saxophone solos and band marches. He was born in Kent, England, and came to America at an early age. Educated in Washington, D. C., schools and at Washington College of Music. Played professionally before joining the Marine Band.

THEODORE F. NORMANN is associate professor of music in the University of Washington, Seattle, and president of the Washington Music Educators Association. Attended Macalester College, Juilliard School of Music and Columbia University. Formerly instrumental supervisor Boulder, Colorado; New Rochelle, New York; director of bands and head of Department of Music Education, Miami University; faculty member University of Idaho and National Music Camp, Interlochen. Author, "Instrumental Music in the Public Schools." Editor, Northwest Music Review, and Handbook, Musicrafters of America. Chairman, Research Committee, Northwest Conference.

HARRIET PAYNE is recording musician (viola), Universal-International Pictures Company. Was first violist of Indianapolis Symphony, member Cincinnati Symphony, Arthur Jordan faculty, National Music Camp faculty, and University of Southern California. Graduate and post-graduate degrees, American Conservatory. Received Mu Phi Epsilon grand prize for composition, and several other similar awards. Has appeared as viola recitalist throughout the country.

CHESTER C. TRAVELSTEAD was supervisor of music in the Lexington (Kentucky) public schools, president of Kentucky Music Educators Association and officer, State Band and Orchestra Directors Association. Studied at Western Kentucky State Teachers College and University of Kentucky. Master of Music. Rotary.

IN LAST ISSUE

IRVIN C. HOLLINGSWORTH attended Arthur Jordan Conservatory and Butler University both of Indianapolis, Ind. Obtained degree Bachelor of Music from those schools in 1940. Played in college marching and concert bands, taught two years in Indiana schools as instrumental teacher. Degree Master of Music from Northwestern University. Director of Instrumental Music in Sheldon, Illinois, for the past six years. Organizations active in solo and ensemble contests.

NEWELL LONG is assistant professor of Music Education and Wind Instruments at Indiana University, Bloomington. Editor of "The Indiana Musicator," official journal of the IMEA; well-known composer and arranger of materials for school groups including a symphony for concert band; former instrumental director at Calumet City, Illinois, and State Teachers College, Mt. Pleasant, Michigan. He has two master's degrees, one in Music Education from Northwestern, and another in Composition from Indiana University.

RICHARD SCHILLING has been director of grade, junior high, and senior high bands in the schools of St. Marys, Ohio, since 1940. Graduate of Capital University Conservatory of Music, Columbus, and did graduate work elsewhere. Vice-president and program chairman West District, Ohio Music Educators Association. Past president, Western Ohio Band Directors Association. Actively interested in contests and marching and concert bands.

Just Published!

AN EXCITING PROGRAM NUMBER

SWORD DANCE

from "Gayanne Ballet"

by **ARAM KHACHATURIAN**

Adapted by Richard Mohaupt

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Symphonic	$6.50	Full	$3.50
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Parts, each	.50	Parts, each	.30

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THE MARCHING BAND DRUM SECTION

THERE is one place where the drum section can be "large and loud", and that is in the marching band. Here we want plenty of volume, snap, and martial character that drums can supply so well.

There are several problems, as there always are in almost every situation, and we will try to be practical in this discussion as well as theoretical.

If you have what you consider a good drum section in a forty-five to sixty piece band, the ideal set-up would be four snare drums, one bass drum, and one cymbal player. The snare drums would be 12 in. x 15 in. separate tension models with gut snares; the bass drum, your regular concert drum on a cart (or 14 x 28, or 14 x 30) if slung from the player, and a pair of 15 in. best quality cymbals. The section could, of course, be proportionately larger or smaller, depending upon the band.

A good grade school section would be the same number equipped with 10 x 14 or 10 x 15 snare drums with wire snares, and 13 in. cymbals.

Now let's tear that down a little. First the high school group. The ideal drums are 12 x 15's with gut snares. The size is the best, really better than 12 x 16. The 12 x 15's are snappier, hold head tension better, are lighter in weight and easier to carry.

What Kind of Snares?

The snares should be gut *if* your drummers play well and understand how to care for and adjust gut snares. If they don't, and few do, it is best to use heavy gauge coiled wire snares. I really believe this, although I am personally a gut snare advocate; but years of experience have taught me that too many high school drummers do not understand the care and use of gut. Gut snares are made from sheep gut, are an animal substance, and thus shrink or become loose, depending on the weather. They must be properly set, kept straight, constantly realigned, *and* tightened up tight when the drum is not in use. This latter procedure keeps them from excessive shrinking and becoming too short and binding. If all this is watched, and the weather is dry on parade day, and the drummers all play well, the drums will sound marvelous.

You will notice a lot of "ifs" and "ands" there,—too many, I believe, for the average section. Silk-wire snares are OK, but sound a little "tubby"; so I think heavy coiled wire is the best bet in most cases. A well-known dealer showed me some separate tension 12 x 15's with heavy coiled wire snares that really sounded fine, played easily, and kept in adjustment without any trouble—so—that's the story.

The grade school kid should have the 10 x 14 with coiled wire snares by all means.

Put leg rests on all the snare drums, and be sure they are all "slung" at the right height. Not under the chin nor at the knees, but with the batter head about 6 inches below the waist line.

The bass drum on parade is for one principal purpose: a loud, steady beat. Tone is secondary. If you have a cart, use a 16 x 32, or whatever size drum you have. If not, get a 14 x 30 preferably, and a hard felt beater, for good results.

Beats for Street Use

Now the street beats. Thousands of them have been written, many of them good. Here is where you can really use rudiments, flamadiddles, drags, and many of the rest. The determining factor here, I think, is the ability of your section. Fancy beats of all kinds are fine if the section can play them and the band march to them. If not, better keep them simple. A good high school section can work up some good ones. Material for ideas is available: "Drummers on Parade," Wilcoxson Drum Shop, 349 The Arcade, Cleveland, Ohio, 75c; and "Novel Street Beats," Berryman, Frank's Drum Shop, 226 S. Wabash, Chicago 4, Illinois, 20c, are two good publications for ideas, and they can be worked out without too much trouble.

Drummers get a kick out of playing street beats. It gives them a chance to be heard and to be "the show" on the street. Play up this angle to them and encourage them to work out street beats of their own. Many times they will come up with novel ideas that are practical as well.

Work out the sticking on all street beats so that it is uniform and put all the flash possible in the playing. Here we can raise the sticks up and do anything necessary to make it more spectacular. The public is greatly impressed with what they see—unfortunately, in most cases, more than with what they hear. We do know that "eye appeal" is a big factor in the parade band, so don't be a "die-hard". Do the best you can with what you have.

HANDBOOK ON NEW FOOTBALL MANEUVERS

The INSTRUMENTALIST is preparing a compilation of all the latest ideas on marching band maneuvers and formations. This booklet is to be available to band men before next fall. (See our last issue, pp. 6-11). Each contributor will receive a copy of the completed book FREE. Your name will appear signed to your contribution. Let's share our best ideas and promote the welfare of instrumental music. Send your most successful maneuvers with directions, drawings and music cues to Mr. Richard Schilling, High School, St. Marys, Ohio.

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BOOKS
You Should Look Into

By Viola Wahler

"Menagerie in F Sharp," H. W. Heinsheimer. Doubleday, $2.75.

THE music publishing business has always been a source of question and wonderment to the outside world. This book of personal reminiscenses of the editor and head of the opera department of the famed Universal edition gives some very real pictures of "the inside." Mr. Heinsheimer even brazenly admits some of the trade's "stock answers," and their meanings which can prove both interesting and disturbing. The book has much that is humorous as well as the plain facts.

Now and then, long after reading, you will chortle as his entrance into the United States—the swinging of his hat to a friend who says, "We don't do that here. You are not in Vienna anymore. You are in America." Then in greeting his friend's wife, and not removing his hat, he is rebuked with, "Take your hat off when you talk to a lady. You are not in Vienna anymore. You are in America."

You are taken to a Boston Symphony Concert, and the picture is so clear and definite you hear and see it—humorous tradition and all—bringing to your mind concerts all over the United States which share many things in common. Here is a description of applause as the artist hears it—"I knew the polite applause; the hands clap, but the hearts are silent . . . It was a new and different kind of applause. 'We don't know yet what kind of a bird you are, stranger,' the applause seemed to say, . . . 'but we are going to give you a chance.'"

Heinsheimer having majored in law embarked upon a publisher's career. You follow his errors, his growth in knowledge of what makes a good composition—what makes it click, or why it doesn't. You taste with him the "sweet cup of success" when his first publication, *Johnny Spielt Auf*, is a HIT!!

Your reading makes you aware that America is coming to her own musically. She may not have an opera in every city, but nearly every town has its orchestra.

With the writer you step behind the tinsel of Hollywood and visit Anthiel, Steiner and others. Music for the movies is a "measured affair"—the composer writing so many minutes of some kind of atmosphere music. The explanation of production and synchronization is interesting. After reading, however, if you ever had the idea of crashing Hollywood musically, you change your mind, as that is rather a closed affair.

To the person who questions "Is there an American music?" Mr. Heinsheimer answers, "Everywhere the makings of a new American language in music could be noticed, a language which could not have grown in Paris, or Vienna, or Rome, but only right here in California, and Texas, and New York."

The Music of Schubert, Gerald Abraham. W. W. Norton, $3.75.

Here is another book in the outstanding series planned by the W. W. Norton Company. This, like the book on Tschaikovsky, has been edited by Gerald Abraham. As is so often the case with compilations, there is an unevenness in the qualities of chapters.

Mosco Carner's chapter on the Schubert Orchestral Music is most complete. Here you conscientiously follow the composer's careful, studied growth in orchestral composition. The Fourth Symphony introduces a more serious and individual note in his work; it is his first symphony to be written in the minor. With the Fifth he returns to more "congenial climes," and this results in the most successful and representative of his early Symphonies. The Sixth shows his graduation from apprenticeship. In his Unfinished, he achieves lyricism in a most perfect manner—"The only work that in a way foreshadows the world of the Unfinished is Mozart's G minor Symphony in which pathos and grief find a similar lyrical expression."

This long, thorough chapter is followed by an almost equally lengthy one—it is J. A. Westrup's on Chamber Music. This form of composition was a natural outlet for the viola playing Schubert for whom ensemble playing was a regular home entertainment. This idiom shows the influence of other men and their music on Schubert, but it shows equally his devotion to his own beloved themes in the Trout Quintet and the Gretchen am Spinnrade. This is a most interesting chapter—giving much you may have forgotten — or not known—such as the comparison of the Beethoven Septet and the Schubert Octet.

Should the reader not be aware of the scope of Schubert's greatness, and think of him only as a writer of songs—should he have been of that opinion—the book will bring him face to face with the greatness of his genius.

PROGRAM NOTES

Pastel Moods . . Joseph Skornicka (living)

This melodious overture from the prolific pen of Joseph Skornicka was suggested by the Publisher. The second theme of the work is taken from the Pastel Minuet of Paradeis which also lends part of its title to that of the modern work. The overture is a languid, soothing arrangement of the lovely theme of the old composer whose works were noted for their melodies—charming, though at times superficial.

After the introduction of the themes, the development interweaves material from both —those of Paradeis and the original ones of Skornicka. Leisurely and smoothly they progress to the recapitulation, and then directly into the coda. Though this work reaches no majestic heights or thundering climaxes, its melodiousness leaves the listener pleased and contented.

Joseph Skornicka is one of the more prolific writers of educational music having produced several numbers each year for a considerable length of time. His compositions are not for band only, but number among them orchestral numbers, instruction books, and band methods. Now a Major in the Army Reserve, he was, during the war, head of the Army Band Training Schools at Camp Crowder, Missouri. Composing is his hobby—music his life—and teaching his forte. He is Supervisor of Instrumental Music in the Public Schools of Milwaukee, Wisconsin.

Rhapsody in Blue . George Gershwin (1898-1937)

1924 saw one of the great musical changes—it brought Paul Whiteman to Carnegie Hall, the sanctum sanctorum of the world of classical music, for a concert of Jazz music. The concert over, critics raved about Rhapsody in Blue and its composer George Gershwin. Since then there has been debate whether Paul Whiteman made Rhapsody in Blue or whether it made him.

The Rhapsody, high-light of the Whiteman concert, brought a new idiom in music—the American idiom. It is as American as any man who walks the streets. It is glamorous and dramatic—it holds something for every native son. One sees the skyscrapers of New York, another the busy

trading districts, and still another the Western plains—all dependent upon what the listener knows as America.

This is American Jazz on the concert stage—it is not a dance number, though dance rhythms are a definite part of it. Its charm, originality; its sophistication, and its harmonies are as fresh and breath taking today as they were twenty three years ago. Its spirit stays forever young, forever vital and alive; and it has made a way for other young aspiring Americans.

Though for years we had as a nation bowed to foreign compositions, Rhapsody in Blue raised our eyes and thrust forward our chin in the full realization there is an American music—as American as the hot-dog and the skyscraper. Quoting Mr. Gershwin, "I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, our incomparable national pep, our blues, our metropolitan madness." It has become one of the most popular, most played pieces in our national repertoire, being played by all our American Symphonies.

Life ended too soon for George Gershwin. In his brief thirty-nine years he became one of the most important American composers. Popular and admired for his modern ideas and his tuneful melodies, Gershwin living, reaped rewards; and having passed away, his popularity seems to grow—not diminish. Today, as he was when leaving, he is a force that inspires other composers to use the intriguing American Jazz rhythms.

Born in 1898 in Brooklyn, he was no child prodigy, but a typical American boy, liking games and worshipping baseball heroes. Not until the age of ten did he awaken to the glories of music. This was caused by his friend Maxie Rosen's concert. From then on Rosen exerted a great influence over Gershwin.

Collaborating with his brother, Ira, he produced many musical comedies whose hit songs are known everywhere. He wrote music for movies, besides producing his Concertos and Rhapsodies. His greatest and last work was the folk opera Porgy and Bess written in 1935.

MUSIC REVIEWER

DALE HARPER is director of instrumental music in the public schools of Euclid, Ohio, and musical director of the City Recreation Commission. He studied at the Cincinnati Conservatory of Music, the University of Cincinnati, and Western Reserve University, where he received his M.A. Member of the Hermit Club Symphony of Cleveland. Active and successful in all phases of contest work. Member Kappa Gamma Psi.

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"It is the most valuable trade journal I receive. In fact, I index the front cover of each in order to be able to find the articles on repairs, clinics, etc., and am filing them in order for I know that in the future they will be an encyclopedia of instrumental information."—Gene North, Long Island, New York.

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"There is more helpful information packed into one issue than there is in a whole year's set of any other music magazine. It is gratifying to read that there is a near sell-out on previous editions."—Howard W. Deye, Pendleton, Oregon.

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The INSTRUMENTALIST is filling a long-felt need. This is not only my own feeling but I have heard it from a great number of people. Especially was this true during the Southwestern MENC meeting in Tulsa last spring.—John Paul Jones, Northeastern State College, Tahlequah, Okla.

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Q. Do you study music in some form at school, at a conservatory or with a private teacher?

A. At school 30.5%
At conservatory 2.3
With a private teacher.....38.5
Do not study at all.....28.3
Used to study 12.6
No answer 2.6

Q. If you do study, is it voice or instrument study?

A. Voice 13.1%
Instrument 64.2
Both 17.6
No answer 2.0

Q. If instrument, what instrument do you play?

A. Piano 80.3%
Clarinet 11.1
Violin 5.0
Saxophone 4.2
Flute 3.3
Organ 2.5
Accordion 2.2
Cello 2.1
Drums 2.0
Horn, French 1.8
Cornet 1.2
Guitar 1.2
Trombone 1.1
Miscellaneous 4.1
No answer 2.8

Q. Do you own your own instrument?

A. Yes 85.9%
Own more than one instrument.. 3.6
No 7.8
No answer 2.7

Girl: "What's she got that I haven't got?"
Boy: "An embouchure."

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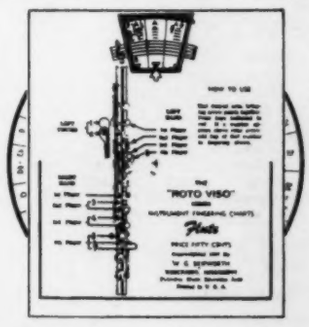

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Controlled Warping

If you find that the blades of the moistened reed are too open, wipe off the outside—leaving the inside wet. Contrarily, if the blades are too close together, the water from the inside is expelled by blowing air through the reed while the outside is wetted well. Hence, *to make smaller—wet the inside, to make larger—wet the outside.*

Though the controlled warping technique is the preferred method, the oboist encounters situations where the reed blades are out of shape after the reed has been thoroughly soaked—a time when the preceding technique does not work. Open the blades by pressing the sides gently with the thumb and first finger; close them by gently pressing the blades together.

Clean Inside of Reed

After some use, the tone quality of the reed suffers because of the accumulation of dirt. For removing this dirt, use a small chicken feather—never a pipe cleaner. With the aid of soap and water insert the feather in the cork end to remove the dirt on the inside of the reed. Exercise care to avoid damaging the delicate reed tips. The soap and loose residue can be removed from the reed by holding it under running water.

Open Reed Case at Night

Leaving the reed case open at night is an excellent habit. It permits the reed to dry and become fresh and live again. Do not, however, place it on a radiator.

M. L. writes: "I have just purchased a fine flute. Will you give me a few ideas about caring for it?"

In assembling the parts use a twisting motion and not a wiggling one. I do not advise using grease on metal joints. Rubbing the lead of a soft pencil (graphite) on the joint will help lubricate it.

Do not move the cork in the headjoint. The purpose of this cork is to tune the instrument within itself (the octaves), and is set in the correct position by the manufacturer. If it is found that the octaves are out of tune—not due to an incorrect embouchure—the cork can be moved by twisting the cap or button at the end of the headjoint.

Oiling and Cleaning Flute

Oil the mechanism by applying key oil or watch oil at all bearings with a small wire or toothpick. Once a month is sufficient. Wipe off excess oil.

Following each time the flute is used, wipe it out with a soft cloth (silk) attached to the cleaning rod loop.

Never use any kind of cleaning solution either on the outside or the inside of the flute. From time to time wipe the instrument and keys with a soft clean cloth.

When the pads are sticky (you can hear the clicking-sticking-sound), moisten a clean cloth or pipe cleaner with cleaning fluid or benzine and wipe off *both* the pad and the tone hole. This job is facilitated by placing a slight pressure on the key and then drawing the cloth slowly between the pad and hole.

If you must carry the flute in your bicycle basket, be sure to strap it down well. Avoid placing it on a chair or stand; it is safest in its case.

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